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CORRESPONDENCE

1935

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M. KNOEDLER & CO., INC
14 EAST 57TH STREET
NEW YORK
PARIS 17 PLACE VENDOME
LONDON 15 OLD BOND STREET
CABLE ADDRESSES KNOEDLER } NEW YORK PARIS LONDON

Portrait of Mary Emerson Meade who went from Boston to Meadeville Ohio on a pillion behind her father in the early nineteenth century. She later married a named Platt and lived in Cleveland. She died at the age of 97 leaving two daughters Mary and Jenny, the latter being

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M. KNOEDLER & CO.,
INC
14 EAST 57TH STREET
NEW YORK
PARIS 17 PLACE VENDOME
LONDON 15 OLD BOND STREET
CABLE ADDRESSES KNOEDLER } NEW YORK PARIS LONDON

the grandmother of the present owner

Betty Byrne

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500 Pembroke Ave.
Ardmore Pa.

Dear Mrs. Halpert:

Could you let me know your decision on the Hickey Landscape? I think appreciate knowing this week.

Very truly yours
Carl Lindberg

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 10 years after the date of sale

ROBERT H TANNAHILL
2171 IROQUOIS AVENUE
DETROIT

Thursday -

Dear Mrs. Halpert

Im sending you a check for $400.00 on account, leaving $2000 unpaid on the Marin oil. But the year is young and I have hopes.

I trust the Sheelers arrived safely - they were a great attraction and although no sales was made, I feel confident that something will eventually materialize. In that respect - enough inquiries came in to make me feel that way.

Again my thanks to you, Mr. Sheeler, Mrs. Rockefeller, Mrs. Sheppard and the others that made the exhibition possible.

Looking forward to more new

York in the spring and with very kind regards.

Sincerely yours,
Robert Tannahill

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MRS. PAUL LAMB - 3007 EUCLID HEIGHTS BOULEVARD - CLEVLAND HEIGHTS, OHIO

Dear Edith:-

After the New York whirl, I've finally gotten acclimated again to the dull routine of domestic existence. I have intended to oil up the trusty old type-writer and tell you how nice it is always to see you and to articulate in a small way about how much I think of you and what a swell person you are outside of being the smartest dealer in New York. For this gal, New York with you in the front of it, is always an exciting interlude in the monotonous grind of monogomous living and unless I escape just so often and usually in the nick of ti e, there's always the chance that that slight difference betwen monogomy and monotony might reach the vanishing po nt!

I was glad to t Pa l had a visit with you during his very sort stay in New York. Have you given the art world a little lift from the doldrums? It's pretty terrible here and after clearing up so e charge accounts that got to be very irritating, I've vowed not to spend a penny on anything, except liquor. I'm saved that trouble too, since Paul's supply ought to take us into the next depression.

I'm still looking for a house and since the market price is lo than it will ever be again, I'm getting a little excitement looking. One very nice place, a little larger than it should be, with a ball-room over the garage which would make a swell guilder has been just within our clutches several times but it is owned by the defunct Guradian Bank. There seems to be a conflicting group of liquidators running it and the price quoted by one committee is promptly contradicted by another. Paul's patience is exhausted so unless they make a decision within the next few days on his offer, we will fade out of the picture.

Clarita is giving a recital December 17th in Winnetka and my only emotion is a feeling of relief that It's not in Cleveland or New York. Running along with an artist is not all that it's cracked up to be although she was awfully easy on me. But I like indolence and independence a little too much and cocktail parties even more and they do conflict with the business side of recitals.

You and Dr. Ur lightened the ordeal "by Hurok" for I have a sneaking conviction now that the big bad wolf had designs right in the begin ing to wallow the two little Red Riding Hoods. His very diplomatic letter to her in which he said "that her art was more adapted to the morning musicale and college teach or programs than to the concert stage and he would be delighted to help her get in touch with p ersons who could be of help to her, was a little anti-climax. I know she must have been terribly disappointed but I still think she can link up with some good bureau and advised her to see the Leigh-Colston bureau with headqu rters in Chicago.

I really think it's time to plan a trip for you to Cleveland so why don't you and the doctor come on for the holidays? When society bores us, we can always take refuge in the wine-cellar! We can cuss at the world and find pleasant release in dirty stories and Paul's newest vintages which of course are very old vintages byt the newest ones to be ready for consumption. I wish you would do it! You have the privelege of carrying home with you asmuch of the cellar as you can get into a Pullman. Come on!.

Devotedly,

Mildred

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Form 2-C

MRS. EDITH GREGOR HALPERT
HOTEL WARDELL
15 KIRBY EAST - AT WOOD AND
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AUSTIN WADSWORTH ATHENEUM HERE TODAY SELECTED VELVET FANTASY VANALLEN ONE FLOWER COLUMBIA ROYAL PSALMIST INCLUDING IN CATALOGUE TOMORROW WIRE IF ALRIGHT

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no U

January 2, 1935

Mrs. Ralph Burgess
1045 East Bellevue St.
Littleton, Colorado

Dear Mrs. Burgess:

Enclosed you will find a catalogue of our 8th Annual American Print Makers Exhibition. The show closed at this gallery on the 31st of December and is now being circuited throughout the country in museums, universities and galleries. If you should like to have this exhibition we can arrange to enter you on our schedule.

The conditions are as follows. The League (the Denver Junior League) pays the cost of transportation, insurance from the date of shipment to date of return. The amount involved is naturally very small as the total insurance of the 41 prints amounts to approximately $1000. The frames, as a rule, are not insured. Therefore, the shipping expense averages about $5.00.

This, of course, is the customary procedure for all exhibitions at all times. We make no charge for the actual show but we must have a sales guarantee of five prints to be sold by you or your committee, or to be sold during your exhibition. The choice of prints rests entirely with you and you will see that this is a very reasonable request as there are prints priced from $5.00 up.

If you are interested in having the print makers exhibition, please let us know what time of the year would be most suitable for your purposes. In giving this information, will you please give two alternative dates as by the time your reply reaches us we may have one of the two filled. Requests are coming in rapidly.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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January 2, 1935

Mr. Preston Harrison
2400 South Western Avenue
Los Angeles, California

Dear Mr. Harrison:

I just noticed in the art [illegible] and several other publications that you and Mrs. Harrison have recently [illegible] the [illegible]. I can anticipate you and particularly the Los Angeles - Museum for coming on Portuguese.

Some day, when art becomes a home commodity, I may scrape up enough cash to visit Los Angeles to see the collection. While the catalogue is very impressive, it never gives one a real idea of a collection and I should very much like to see the actual pictures.

I was hoping that you would pay New York a visit as it would be so nice to see you again.

My very best wishes to you and your family for a happy New Year.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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January 3, 1935

Mr. Kenneth Chorley
30 Rockefeller Plaza
Room 5600
New York, N. Y.

Dear Mr. Chorley:

I am sending you the photographs referred to in our telephone conversation.

"James I" including the fantastic but most appropriate frame can be purchased in [illegible] for $1500. This includes a commission to the gallery and [illegible]. Originally it was priced at a considerably higher figure [illegible] I mentioned to you create the [illegible] quick sale at this very low price.

The [illegible] may be somewhat early for the [illegible] such splendid [illegible] to call attention to them. The [illegible] of $4500 (for the pair).

Portrait #15562 [illegible] no [illegible]. [illegible] have done no research on these as I am not [illegible] to them. If you are, interested, I shall [illegible] the [illegible] to make comparisons and also to [illegible] the period. The price of [illegible] is $2100. On the three latter portraits better figures may be obtained.

I am also enclosing photographs of paintings by two famous Southern artists. The pair by Theus represents Mr. and Mrs. [illegible] Hewson of Charleston, South Carolina. The two portraits of women which can be purchased separately are by Charles Bridges. These four have been definitely [illegible] unquestionably by the artists whose names are given. They may be had at extremely low prices and we have full documentation.

All or any of these paintings may be seen at this gallery on one or two days notice. The various persons with whom I am working have absolutely no inkling that this may be of interest to Williamsburg. I have worked with these dealers and pickers for so many years on similar material that they have no suspicion and will unquestionably give me the lowest possible prices.

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Incidentally, I talked with Mr. Harry Wehle, Curator of Paintings, at the Metropolitan Museum of Art, regarding the two Gilbert Stuarts and he bore out my contention that Stuart portrai s of English subjects bring much lower prices than American subjects. While he is not familiar with these two specific paintings he feels that the fact that they are illustrated and discussed in the books by George Mason and Lawrence Park authenticates them. However, I have communicated (indirectly) with William Sawitsky who is a Stuart expert and is thoroughly familiar with the entire Thomas B. Clarke collection. As a matter of fact it was he who discovered a number of errors in identification when the Clarke collection was to be placed on public sale originally. I expect to get complete information about these within the next three or four days. Since Mr. Perry's report specifies King George III and Queen Charlotte as the two essential personages for the Palace this seems like an excellent opportunity to combine English and American interest, subject and quality.

Will you be good enough to write me to me as soon as you have made the [illegible].

Sincerely yours,

Director

Keith Gregor Halpert
nrc

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January 3, 1935

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

Evidently all the Sheelers you wanted for the show are on their way to Detroit at present. I do not know whether you finally received a reply from Springfield. Otherwise, from your last communication, all the other lenders have agreed to send.

I telegraphed you last night to advise you that Mrs. Rockefeller is lending her Burchfields as well. She notified the Fogg Museum by telephone and I am sure that everything is taken care of.

The enclosed consignment slip lists the pictures which are the property of the artist and are for sale. All those with no indication before them have been collected by Budworth yesterday. Five (*) were picked up at the Fogg Museum and two (#) ill be taken out to Detroit directly by Mr. Sheeler and myself. "Totems in Steel" is practically finished and Mr. Sheeler expects to bring it to town for framing on Tuesday or Wednesday. It is a grand drawing and I insisted that he concentrate in order to have it in your show.

We expected to see Mrs. Hayss yesterday but she did not come in. I hope the date you specified - the 14th - will stand as both Mr. Sheeler and I have made tentative arrangements to leave New York on the Saturday evening train to arrive in Detroit on Sunday morning, the 15th. I have to be back in the middle of the week and do want to have an opportunity to look around. Mr. Ford invited Mr. Sheeler to see the new equipment in the factory and I am very eager to see it too. It will also be a treat to see the Hills exhibition and the original Riveras - to say nothing of the very lovely people whom I have been privileged to meet.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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30 ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK

January 4, 1935

Mrs. E. C. Halpert
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter of January 3rd which I went over with Mr. Perry yesterday.

The "James I" portrait is very interesting, and Mr. Perry is going down to see it today.

The other portraits, photographs of which you sent me, we do not feel to be as suitable for Williamsburg as portraits of well-known personages connected with Williamsburg. I feel, therefore, we ought to confine our purchases --- certainly at this time --- to the portraits on Mr. Perry's list.

I think Mr. Perry explained to you yesterday our feeling about the two Gilbert Stuarts of George III and Queen Charlotte.

I can't tell you how much we all appreciate your interest in this portrait matter in connection with Williamsburg.

With kindest regards, I am

Sincerely yours,

Kenneth Chorley.

49
Enc.

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MRS EDITH HALPERT=

DOWNTOWN GALLERY 113 WEST THIRTEENTH ST=

MANY THANKS WIRES EXHIBITION OPEN EVENING FIFTEENTH LOOKING FORWARD SEEING YOU MR SHEELER=

R H TANNAHILL.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

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January 5, 1935

Mr. Nelson Rockefeller
RCA Building
Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

[illegible] to you, I am taking [illegible] be of interest.

No doubt, [illegible] as a feature [illegible] outstanding figure in [illegible] the writer of the [illegible] Center controversy, [illegible] fact that Rivera destroyed [illegible].

He resigned from the [illegible] of the Mayor to become [illegible] and to be [illegible] Cunningham, who, from all reports, found him invaluable. [illegible] Cunningham, he asked Mr. Lilly to remain. [illegible] Democrat as Comptroller, the situation has changed [illegible] Mr. Lilly would be interested in changing his field of endeavor.

Some time ago, he spoke of his special interest in public relations work and a particular desire to be connected with Rockefeller Center. I do not know whether Mr. Lee has been replaced and it may sound presumptuous to suggest Mr. Lilly for this position but I believe you would enjoy meeting him to get an idea of where he could be most valuable.

If you should like to communicate with Mr. Lilly, I am giving you his address, or if you prefer, I can suggest that he telephone your secretary.

Mr. Joseph Lilly
266 West 12th Street
New York, N. Y.

I am sure that he will understand that it is purely on the basis of an introduction rather than any prospect of a definite position.

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I am writing to you not only because I have great admiration for Mr. Lilly but also because I feel that you may find him very valuable in some capacity.

I hope that you and Mrs. Rockefeller have had a very pleasant holiday and wish for a happy New Year.

Sincerely yours,

Director

With Greetings

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THE
DOWNTOWN
GALLERY

113 West 13 Street . New York

CONTEMPORARY AMERICAN ART
January 7, 1935

REPORT (Compiled by Edith Gregor Halpert)

The plan, as outlined to you originally, would call for a national drive for living American art. The drive, inaugurated in Washington, is to be carried on in all localities where an art museum or artorganization exists.

The purpose of the drive is to raise a sum of not less than $3,000,000. to be expended entirely on the works of the established painters, sculptors, and graphic artists.

The method of raising funds would be governed by your organization as well as an executive committee made up of leading lay men in the art world. The funds would be collected from persons residing in the specific localities, covering a wide field of interest, rather than concentrating on art collectors. As you suggested, clubs and organizations of all sorts could cooperate, basing the appeal on local civic pride in obtaining through these funds the finest collection for that locality.

A museum board, comprising twelve directors of major museums, representative of all sections of the country, is to govern the actual selection of works purchased. Ten to fifteen percent of the moneys collected in a locality is to be assigned for the purchase of local artists' work. The balance is to constitute a fund for acquiring the work of established living American artists, throughout the country, irrespective of their residence. A carefully compiled list of say two-hundred to five hundred artists will be used in this selection. One of the important tasks for the museum board will be to distribute the acquisitions so that a more or less equal number of works will be purchased from each artist rather than concentrate the bulk of the purchases on say ten or fifteen of the most popular. This can be made feasible by establishing a precedent of assigning the work of younger established artists to the smaller museums in close proximity to major museums. For instance, the Springfield Museum could complement the Boston Museum in its selection.

The idea to impress in each locality is that all the funds collected in that locality would be turned over to that particular museum to be expended for that museum entirely.

In order to benefit the artists at this time, a rule will have to be enforced that all moneys collected within that set period must be spent in three to six months after the museum director receives it. In each case, the trustees of the museum will have no control but the choice will be left entirely to the director of the museum, who will consult with the museum board of twelve.

COPY

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REPORT (Cont'd)

The reason for this drive has already been told you. In the past few years, the interest in our contemporary art has increased to great proportions. On the other hand, museums' and collectors' budgets have been radically reduced with the result that the purchases have dropped seriously. The Government, through the FWAP has helped a large number of artists but since, with the little exception, this was a means of "relief" the majority of established artists are having a very difficult time. While, at this moment, there is an upward trend in sales, the stimulation of the drive will be invaluable and of course the net results will be of unequaled importance to the artists, art organizations and the general public.

COPY

ARCHIVES OF AMERICAN ART

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COPY

.he plan I propose is to institute a D

A National Drive for American arg by artists living in this country.

While the government has aided a large number of artists through the PWAP program, it has

Artists in American a

Interest in American art today has reached a high peak. The national movement is greater today than

The program I propose is as follows;

A nation-wide drive for American art and artists living and working in this country.

This drive is to be organized and entirely carried on by the John Price Jones organization.

The drive, inaugurated in Washington, D. C., is to be carried on in all localities where an art museum or other art organization exists. or where the public depends as well as in localities where the interest is shifted to a nearby territory.

The purpose of the drive is to raise a sum of $3,000,000., to be expended entirely on the works of the established American painters, sculptors, graphic artists, and muralists.

The method of raising the funds is to be governed by plans submitted by the JPJ organization and approved by a committee appointed for the purpose.

The method of distribution is as follows:

All sums raised in a specific locality are to be turned over to the museum or art organization in that locality, such moneys to be administered entirely by the director of the museum or organization.

An executive committee comprising twelve directors of major museums representative of all parts of the country, headed by Robert Harshe as chairman, is to govern the actual selection of works purchased.

10 to 15% of the moneys collected is to be assigned to each community for the purchase of local artists work.

The balance is to constitute the fund for acquiring the work of the established artists throughout the country.

The individual director will confer with the executive committee in the selection of artists to be chosen and will have complete control over the actual examples to be acquired by that particular museum.

The reason for the executive committee is an important one. After the master list of say 200 or 500 artists is made, it is entirely possible that all museum directors will decide to add a small number of artists, the same names appearing on all the lists. The popular artists will sell a great many works, while the younger men, some of

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equal importance, will derive no benefit whatsoever. The idea is to help more or less equally the largest possible group. This can be managed with the aid of the executive committee. For instance, museums located close to major museums would acquire works by younger and less popular artists, since the major museum nearby will be useful for ----. For instance, the Springfield museum could complement the Boston museum in its selection in view of the proximity.

The fee charged by John Price Jones is to be deducted from the price charged by the artists or the dealers. Both artists and dealers will be satisfied to deduct that percentage from the regular commission. Thus no outside factors would be drawn into this plan, and those who benefit directly will bear the full burden of expense.

In order to benefit the artists at the most auspicious time, the rule will be enforced that all moneys must be spent within three months after the museum director receives it.

This will serve as an immediate relief, and will tax only those who derive the benefits.

Both the museums and the collectors have, perhaps because of reduced means,

Museum and collectors have been excessively taxed in helping the artists. The government has recognized its responsibility because of it by establishing for a limited period the PWAP. This helped a large number of artists, but since it was with little exception a means of "relief", the majority of established artists gained nothing from this arrangement. On the contrary, interest was focused on the younger men, and the artists who have been responsible for the important contributions in the past and today, are gradually being put out of the picture. While it is true that many are not entirely destitute their incomes have been so radically curtailed that in many instances it is impossible for the important artist to continue his work. In my estimation, it is far more important to help the artist who has already proved his importance in the cultural scheme, than to gamble on the younger artists, many of whom at no time earned their livelihood through art.

COPY

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COPY

Plan;

The Executive Committee

The plan is to appoint a committee of twelve museum directors as an executive committee, with Robert B. Harshe as chairman. This committee selected among the most progressive men in the field, with an idea toward geographical distribution, will have complete control of the selection of the artists.

The executive committee will select from the list of artists whose work has been purchased by museums or has been shown in major museums, those which in their estimation represent the important living artists in America, irrespective of location, tendency, or origin. Based on the First Municipal Exhibition held at Rockefeller Center in ---, there should be approximately 500 major artists of national importance. In addition, the local artists who may not be of national importance but are of local interest, will be included under the plan of money distribution.

This key list will control the purchases to be made by all museums.

The moneys collected within a locality are to be turned over completely to the museum in that locality. Thus, if say $12,000. is collected in Atlanta, Ga. and its environs, $12,000. is to be turned over to the Atlanta Museum. This sum is to be administered by the director of the museum - not by the trustees or any other official in that museum. The director of the museum will work in conjunction with the executive committee. in making the selection of works for the museum.

To assure a fair distribution, it is suggested that a definite percentage be assigned for each medium...to be assigned uniformly throughout the country. If the number of sculptors selected. This is to be based on the number of sculptors, painters, and print makers selected by the executive committee. The object of this specific assignment is to assure artists in all media a just percentage of the receipts.

15% or less (to be determined by the director of the specific museum) is to be assigned to local artists not included in the national list.

The purpose of the executive committee is to assure a just distribution. It is likely that, given the opportunity, all the museum directors through out the country will desire to have the ten most popular artists. Consequently, the entire purpose of this plan will be . The purpose is to help the largest number of artists, and at the same time make possible fine collections of American art throughout. This is not necessarily likely, as some communities are still interested in the most conservative art; others prefer the most radical, etc. However, to counteract the possibility of such , it is suggested that the selected by governed by the executive committee. The list of artists desired by the individual museum will be sent to the executive committee. Should there be an unfair assignment to a limited group of artists, the executive committee will recommend substitutions. This should work out well. There are many smaller museums geographically located comparatively close to a major museum. For instance, Spring Field is close to Boston. In such events, it would be wise to assign the younger and less expensive artists to Springfield, and the older and more expensive artists to Boston,

250

15%

NO.	STATE	TOWNS
3	ALABAMA	Birmingham - Mobile - Montgomery
3	ARIZONA	Phoenix - Flagstaff - Tucson
2	ARKANSAS	Hot Springs - Little Rock
25	CALIFORNIA	Los Angeles - Berkeley - Carmel - Hollywood - Laguna Beach - La Jolla - Long Beach - Mills College - Oakland - Oxnard - Palo Alto - Palos Verdes Estates - Pasadena - Pomona - Sacramento - San Anselmo - San Diego - San Francisco - San Marino - Santa Barbara - Santa Cruz - Santa Maria - Santa Monica - Stanford University - Stockton.
4	COLORADO	Boulder - Colorado Springs - Denver - Greeley.
17	CONNECTICUT	Bridgeport - Greenwich - Hartford - Kent - Lime Rock - Litchfield - Lyme - Mystic - New Britain - New Haven - New London - Norwalk - Norwich - Storrs - Torrington - Waterbury - Wilton.
2	DELAWARE	Newark - Wilmington -
1	D. C.	Washington
12	FLORIDA	Coral Gables - Daytona Beach - Gainesville - Jacksonville - Miami - Orlando - Palm Beach - Pensacola - Saint Petersburg - Sarasota - Tampa - Winter Park.
4	GEORGIA	Athens - Atlanta - Macon - Savannah -.
1	Haiwaii	Honolulu
21	ILLINOIS	Aurora - Bloomington - Chicago - Decatur - Edwardsville - Elgin - Evanston - Galesburg - Jacksonville - Kewanee - Macomb - Mt. Carroll - Oak Park - Oregon - Peoria - Quincy - Rockford - Rock Island - Springfield - Urbana - Winnetka.
28	INDIANA	Anderson - Attica - Bloomington - Crawfordsville - East Chicago - Evansville - Frankfort - Gary - Indianapolis - Kokomo - Lafayette - Lebanon - Logansport - Madison - Marion - Michigan City - Muncie - Nashville - New Harmony - Notre Dame - Peru - Richmond - Seymour - Shellbyville - Terre Haute - Tipton - Fort Wayne - Valparaiso.
7	IOWA	Boone - Cedar Rapids - Davenport - Des Moines - Dubuque - Fort Dodge - Iowa City.
9	KANSAS	Emporia - Independence - Lawrence - Lindsborg - Manhattan Pittsburg - Salina - Topeka - Wichita.
4	KENTUCKY	Berea - Fulton - Louisville - Lexington
2	LOUISIANA	New Orleans - Shreveport
8	MAINE	Auburn - Bangor - Bar Harbor - Brunswick - Eastport - Ogunquit - Portland - S. Poland.
4	MARYLAND	Annapolis - Baltimore - Frederick - Hagerstown.

COPY

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NO.	STATE	TOWNS
36	MASSACHUSETTS	Amherst - Andover - Attleboro - Beverly - Boston - Brockton - Cambridge - Concord - Deerfield - East Gloucester - Fall River - Fitchburg - Gloucester. - Holyoke - Lowell - Malden - Marblehead - Methuen - Milton - Nantucket - New Bedford - Northampton - Pittsfield - Provincetown - Quincy - Rockport - Salem - South Hadley - Springfield - Stockbridge - Wakefield - Wellsley - Westfield - Williamstown - Winchester - Worcester.
12	MICHIGAN	Ann Arbor - Bay City - Bloomfield Hills - Detroit - East Lansing - Flint - Grand Rapids - Kalamazoo Lansing - Muskegon - Port Huron - Saugatuck
5	MINNESOTA	Duluth - Minneapolis - Moorehead - St. Cloud - St. Paul -
3	MISSISSIPPI	Biloxi - Jackson - Laurel -
6	MISSOURI	Joplin - Kansas City - St. Joseph - St. Louis - Springfield - Webster Groves -
1	MONTANA	Bozeman
2	NEBRASKA	Lincoln, Omaha
7	NEW HAMPSHIRE	Concord - Cornish - Hanover - Manchester - Nashua - New London - Peterborough.
14	NEW JERSEY	Atlantic City - Cape May - Asbury Park - Cliffside Park - Elizabeth - Hasbrouck Hgts. - Jersey City - Montclair - Newark - Nutley - Orange - Plainfield - Princeton - Trenton
1	NEW MEXICO	Santa Fe -
34	NEW YORK	Albany - Aurora - Binghampton - Brookhaven - Buffalo - Canajoharie - Cooperstown - Cortland - East Hampton - Elmira - Hastings on Hudson - Huntington - Ithaca - Jamestown - Larchmont - Milbrook - New Rochelle - New York City - Ogdensburg - Oyster Bay - Poughkeepsie - Riverdale on Hudson - Rochester - Salamanca - Saratoga Springs - Schnectady - Southampton - Suffern - Syracuse - Utica - Watertown - White Plains - Woodstock - Ynnkers
4	NORTH CAROLINA	Ashville - Durham - Raleigh - Winston-Salem
16	OHIO	Akron - Canton - Cincinnati - Cleveland - Columbus - Coshocton - Dayton - Delaware - East Liverpool- Marion - Oberlin - Oxford - Sandusky - Springfield - Toledo - Youngstown
4	OKLAHOMA	Muskogee - Norman - Oklahoma City - Tulsa
3	OREGON	Eugene - Monmouth - Portland

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NO.	STATE	TOWNS
22	PENNSYLVANIA	Allentown - Bethlehem - Chester - Conshohocken - Doylestown - Easton - Edinboro - Erie - Grove City - Harrisburg - Meadville - New Brighton - New Hope - Philadelphia - Pittsburgh - Reading - Scranton - State College - Swarthmore - Union Town - Warren - Williamsport -
4	RHODE ISLAND	Newport - North Kingstown - Providence - Wickford -
3	SOUTH CAROLINA	Charleston - Columbia - Spartanburg
3	SOUTH DAKOTA	Sioux Falls - Vermilion - Yankton -
4	TENNESSEE	Chattanooga - Knoxville - Memphis - Nashville
12	TEXAS	Abeilene - Austin - Canyon - Cleyburne - Dallas El Paso - Fort Worth - Houston - McKinney - San Antonio - Victoria - Waco
1	UTAH	Springville
4	VERMONT	Burlington - Manchester - Montpelier - St. Johnsbury
11	VIRGINIA	Bird Haven - Cuckoo - Danville - East Radford - Farmville - Lynchburg - Norfolk - Richmond - Roanoke Suffolk - Williamsburg
3	WASHINGTON	Seattle - Spokane - Tacoma
1	WEST VIRGINIA	Wheeling
6	WISCONSIN	Beloit - Green Bay - Janesville - Madison - Milwaukee Oshkosh
2	WYOMING	Casper - Laramie -

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THE·CORCORAN·GALLERY·OF·ART

WASHINGTON·D·C

C·POWELL·MINNIGERODE
DIRECTOR·AND·SECRETARY

7th, January, 1935.

Mrs. Edith Gregor Halpert,
The Downtown Galleries,
113 West 13th St.,
New York City.

Dear Mrs. Halpert:

It is my hope to be in New York on Monday, January 14th. for a day or two for the purpose of making tentative selections for the Corcoran's Fourteenth Biennial Exhibition, and I am giving you a little advance notice in the hope that we may have the same fine cooperation which we have always received at your hands. I shall hope to be accompanied by one or more of our Jury. I will give you a ring on the phone and let you know the day and hour when we expect to call.

With warmest personal regards and every good wish for the New Year, I am

Sincerely yours,

C. Powell Minnigerode

Director.

CPM:RP

THE DOWNTOWN GALLERY
original
113 WEST 13 STREET · NEW YORK
TELEPHONE · WATKINS 9-1535

REPRESENTATIVES FOR: ALEXANDER BROOK · NICOLAI CIKOVSKY · GLENN O. COLEMAN · STUART DAVIS · ERNEST FIENE
DUNCAN FERGUSON · ANNE GOLDTHWAITE · "POP" HART · STEFAN HIRSCH · BERNARD KARFIOL · YASUO KUNIYOSHI
ROBERT LAURENT · REUBEN NAKIAN · KATHERINE SCHMIDT · BEN SHAHN · CHARLES SHEELER · NILES SPENCER
DOROTHY VARIAN · CARL WALTERS · MARGUERITE ZORACH · WILLIAM ZORACH · AMERICAN PRINT MAKERS

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CONTEMPORARY AMERICAN ART

January 7, 1935

REPORT (Compiled by Edith Gregor Halpert)

The plan, as outlined to you originally, would call for a national drive for living American art. The drive, inaugurated in Washington is to be carried on in all localities where an art museum or art organization exists.

The purpose of the drive is to raise a sum of not less than $3,000,000.00 to be expended entirely on the works of the established painters, sculptors, and graphic artists.

The method of raising funds would be governed by your organization as well as an executive committee made up of leading lay ~~figures~~ men in the art world. The funds would be collected from persons residing in these localities, covering a ~~wide area~~ single area of interest, rather than concentrating on art collectors. As you suggested, clubs and organizations of all sorts could cooperate, basing the appeal on local civic pride in obtaining through these funds the finest collection for that locality.

~~An executive committee~~ Board, comprising twelve directors of major museums, representative of all sections of the country, is to govern the actual selection of works purchased. Ten to fifteen percent of the moneys collected in a locality is to be assigned for the purchase of local artists' work. The balance is to constitute a fund for acquiring the work of established living American artists, throughout the country, irrespective of their residence. A carefully compiled list of say two-hundred to five-hundred artists will be used in this selection. One of the important tasks for the ~~Executive Committee of museum directors~~ will be to distribute the acquisitions so that a more or less equal number of works will be purchased from each artist rather than concentrate the bulk of the purchases on say ten or fifteen of the most popular. This can be made feasible by establishing a precedent of assigning the work of younger established artists to the smaller museums in close proximity to major museums. For instance, the Springfield Museum could complement the Boston Museum in its selection, ~~in view of the close proximity~~.

The idea to impress in each locality is that all the funds collected in that locality would be turned over to that particular museum to be expended for that museum entirely.

In order to benefit the artists at this ~~auspicious~~ time, a rule will have to be enforced that all moneys collected within that set period must be spent in three months after the museum director receives it. In each case, the trustees of the museum will have no control but the choice will be left entirely to the director of the museum, who will consult with the ~~executive~~ museum board of twelve.

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January 8, 1935

Mr. C. Powell Minnegerode, Director
Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Minnegerode:

I have developed quite a complex about missing you and am therefore sending you another letter.

It just occurred to me that my plans for Detroit are actually settled and I am leaving for that big industrial city on the 19th of this month and plan to return about the 20th. I do hope that your visit to New York will not coincide with my trip to Detroit.

In the meantime, bigger and better pictures are coming in daily for your selection.

Sincerely yours,

Director
Edith Gregor Halpert
nrc

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January 8, 1935

Mr. Everett Victor Meeks, Director
Gallery of Fine Arts
Yale University
New Haven, Conn.

Dear Mr. Meeks:

We were requested to send a group of photographs of sculpture by William Zorach to the Gallery of Fine Arts.

We may have included a print of his well-known "Spirit of the Dance" which is in the Radio City Theatre at Rockefeller Center. This is an over life-sized figure. Recently, however, Mr. Zorach, has made a small model of this figure. It measures 26" in height and while it is based on his original conception, it was not pointed down but modeled independently by Mr. Zorach.

This is so fine an example of this very important artist's work that I am very eager to show it to you. The price is extremely low and this opportunity of adding an important Zorach to your collection is an exceptional one.

If you wish, I shall send you the sculpture. It is cast in aluminum with a very beautiful patine.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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January 8, 1935

Dear Mildred,

Now that the holiday activities have subsided and I have come up for air, I am answering your very charming letter which I enjoyed no end. As a matter of fact, I was so puffed up that it will take me a long time to come back to normal.

I really cannot understand why you bother about looking for a house in Cleveland. Why not try New York? We need people like you. However, if you must stay there you are, I hope you get the very grand house with the ball-room and gallery. Perhaps we can rent it from you for periodic exhibitions, unless Paul's business makes it possible for you to fill it with a permanent exhibition.

It was awfully nice to see Paul. He looks simply grand now and has inspired me to go on a diet. I have eaten no bread for four days and oh how I suffer! It is too bad that Paul had to be so exclusive this time. I saw him for just a few minutes.

Dr. Uhr was simply delighted with your invitation but since he cannot pay my fare and I cannot pay his, we are both out of luck. Business has picked up in the last few weeks and perhaps I will be able to take a trip one of these days. It is a long time since I have gone further than Connecticut.

There is very little gossip in the art world today. All the artists are becoming mean and nasty with their reduced incomes and I, myself, am pretty impossible. If the boys do not behave, I think I shall take up dancing. I do not expect to go into competition with Clarita because I really think she did a fine job and am convinced that if Hurok knew something about business ethics, her New York recital could have been far more successful. She sent me a Christmas card but I have mislaid her address and could not thank her. I wish you would both come on again and now that some of my worries have been dissipated we can do some big things in the big city. Do try New York soon. I should love to see you again. My best regards to Paul.

Sincerely yours,

P. S. Do you know Mr. William Keough? He came in just before Christmas and bought a water color and some prints. I liked him very much - aside from his purchases.

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Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

January 8, 1935

Dear Mrs. Halpert:

I appreciated your letter of January 5th concerning Mr. Joseph Lilly and remember him well in connection with the negotiations for the Municipal Art Show. As Mr. Lee had a number of partners who are carrying on his work with whom we have worked and in whom we have confidence, we are continuing our relationship with them. Therefore, I am afraid there is not much chance along those lines. However, I am sending your letter down to Mr. Crowell who, as you know, handles the publicity directly for the Center, with the thought that he might have some ideas.

I am sorry not to have seen you in so many months, however, I have been away a good deal lately. I am looking forward to the opportunity of a visit to the Downtown Gallery in the near future.

With best personal regards.

Sincerely,

Nelson A. Rockefeller

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 13th Street,
New York City.

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THE CONTINENTAL AND ASSOCIATED COMPANIES

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Received at

1935 JAN 8 AM 11 22

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NR59 62 DL=DETROIT MICH 8 1044A

MRS EDITH HALPERT=
113 WEST THIRTEENTH ST=

SO GLAD TO KNOW YOU ARE COMING FOR THE SHEELER BIRCHFIELD EXHIBITION I SHOULD LIKE TO HAVE A SUPPER PARTY FOR YOU SUNDAY EVENING AND FOR MISTER SHEELER ALSO IF HE IS TO BE HERE I FORGOT TO ASK BUT I SHALL AND IF HE IS THE BE HERE WILL TELEGRAPH HIM YOU MIGHT GUARANTEE MY RESPECTABILITY LOOKING FORWARD TO SEEING YOU=

MILDRED SIMPSON.

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THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO, U.S.A.
STATION E
WILLIAM MATHEWSON MILLIKEN, DIRECTOR
CABLE ADDRESS. MUSART CLEVELAND

January 9, 1935.

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
113 West 13th Street,
New York

My dear Mrs. Halpert:

Your letter just came and I am most interested in its contents. I do wish I could say to you at once, "Send the piece out", as there is nothing I would rather have in Cleveland than a piece of Zorach sculpture. I cannot offer any hope, however, of raising money in any way to secure it.

I think I mentioned to you at one time the very difficult situation in Cleveland. When I say to you that four million dollars was paid late last year in double liability to the Union Trust Company, and over five million since the first of January of this year on a double liability of over twenty million dollars and that the payments for the remainder of this amount are spread over a period of three years, you will see what havoc that has played with Cleveland fortunes. Previous to this there was the double liability for the Guardian Trust failure. Even the Museum is paying $65,000 on that.

This being the case you will see why I cannot see any hope of being able to approach anyone now. I am telling you the facts fully because there is no one I would like better to have represented in the Museum than Zorach.

Very sincerely yours,

William M. Milliken

William M. Milliken
Director

WMM:MM

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THE·CORCORAN·GALLERY·OF·ART

WASHINGTON·D·C

C·POWELL·MINNIGERODE
DIRECTOR·AND·SECRETARY

9th, January, 1935.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

In answer to your note of the 8th instant, I am greatly disappointed to know that you will not be in New York during my visit there next week. It seems that I am always unfortunate in missing you on my visits to the Downtown Gallery.

My trip next week, however, is more in the nature of a tentative survey, and I am sure Mrs. Goldsmith will be able to give me the information I want. I will be going to New York again in February and hope that I will then be so fortunate as to see you.

With warmest personal regard, I am

Sincerely yours,

C. Powell Minnigerode

Director.

CPM:RP

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4338 Rockhill Rd.
Kansas City, Mo.
Jan 9, 1935.

Dear Mrs. Halpert,

Please pardon my really unpardonable delay in letting you know of the arrival, in good shape, of the the two paintings by Brook. The small head is all that you said it was, and I am delighted with it and look forward to owning it if possible.

The second and larger painting I found very disappointing. I wonder how you can ask twice the amount for the large one as you do for the smaller when it does not compare in any way with it. The only

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reason I can imagine is that it is about twice as large in square inches. I hope you will tell me that it is a student piece by Brook or something dashed off in about a half a day. I have not even put it on the wall but have left it in the box as it came. You can gather, I imagine, that I don't like it!

As for the small one — I would like very much to get it, but a promised debt payment did not come thru by New Year's as I had expected, so I shall have to wait and see what does come thru, if anything.

How long do you usually allow for approval? I do want it very much even if time payments are necessary!

Thank you sincerely,

Richard B. Freeman

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EDSEL B. FORD
DETROIT

Jan 10
1935

American Folk Art Gallery
113 West 13th Street
New York City

Gentlemen:

Under date of December 3rd, Mrs. Edsel Ford mailed you her check for $375.00 but we do not have any record of what it covered and do not want to bother her for the information.

Her books are kept in this office, care of the Ford Motor Company, Dearborn, so would you please address reply here, and if convenient would you please attach your invoice covering the transaction.

Yours very truly

F. W. Searles

Office of Edsel B Ford

FWC:C

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Wadsworth Atheneum
Avery and Morgan Memorials

Box 1409, Hartford, Connecticut **Telephone 7-6421**

January 10, 1935

The American Folk Art Gallery
113 West 18 Street
New York, New York

Gentlemen:

I am writing to ask whether I can borrow for an exhibition of American painting and sculpture beginning January twenty-eighth, to last for three weeks, the large wooden eagle and the rooster which are in your possession and which have been shown at the Museum of Modern Art. I should appreciate hearing from you as soon as possible whether this can be arranged. Of course, the cost of transportation and insurance will be borne by us.

Yours very sincerely,

A. Everett Austin, Jr.

A. Everett Austin, Jr.
Director

orig in JRR file

COPY

January 10, 1935

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

At your suggestion, I am sending you the information regarding Mr. Kelekian's forthcoming sale - to be held Friday evening, January 18.

I made special arrangements to see the collection before it was put on view and went through the items carefully last night. As a whole, the group is very interesting but there are a few outstanding examples in spite of the many important names. The Picasso drawings are very slight; the Derain drawings vary, a few being rather good but not exceptional. What impressed me chiefly were the Harts, all of which are first-rate as Mr. Kelekian did make an exceedingly fine selection. The Juan Gris (#85) is a beautiful painting, possibly not as serious as those painted in a more subdued key but well composed and brilliant in color. The important Rouault reproduced (#70) is not as fine as those you have but the two smaller examples (#'s 78 and 92, or 95) are first-rate in the smaller series. When I saw the paintings, they were unnumbered and there were three Rouaults entitled "Seated Woman". The one I have reference to is the woman wearing a hat.

As I mentioned before, the Pop Harts represent him at his best but in view of the fact that there are seven in the auction, the prices should not run high. I have marked figures which would make the purchases worthwhile. The entire exhibition will be on view beginning Saturday, January 12, until the day of the sale, Friday, January 18.

I am leaving for Detroit this weekend but shall be back next Thursday, January 17. I shall attend the Kelekian sale Friday evening and if you wish to have me bid on any of the items, I shall be delighted to do so. The prices I indicated in the catalogue are the high prices and it is entirely possible that, because of the unimportance of the sale as a whole, you may be able to obtain the pictures at very much lower figures.

I am so sorry to hear that you have a cold. I do hope you will take good care of yourself. I look forward to seeing you in the near future. Incidentally, we now have in the gallery a group of paintings and drawings by Joseph Stella, Marsden Hartley and Georgia O'Keeffe all of which I selected since our conversation. Mr. Barr had seen the Stellas at his studio and I chose all those which he had liked particularly, as well as some others which were not there at the moment.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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January 10, 1935

Mr. I. Emanuel Sauder
1420 Walnut Street
Philadelphia, Pa.

Dear Mr. Sauder:

Confirming our conversation, I have definitely decided to continue the action against Boyer.

As I advised you, Mr. Maurice Speiser telephoned me this morning and stated that he was sure that Boyer would guarantee to make periodic payments until the full sum of $750.00 due will have been repaid. However, I referred Mr. Speiser to you as unless there was a definite guarantee to that effect I think it would be unwise to drop our only chance of pressure.

Charles Smith phoned me yesterday afternoon. He evidently kept during the conversation as it was difficult at first to understand him. He insisted that we drop the entire matter, as he did not wish to hear any more about it. A letter was sent to him by Boyer and upset him terribly; so much so that he asked us to stop all negotiations in this suit, that he was through with it permanently.

While I is not ordinarily cancel our responsibility entirely, I still feel that in a case of less personal moment, Mr. Smith may change his mind and write us some more of his charming notes. Under the circumstances, I feel that we should go ahead as we originally agreed. Will you please keep me posted.

Incidentally, do let me know what the charges will be as in view of the present condition, I am particularly anxious about that end of the matter.

Sincerely yours,

Director

Edith Gregor Halpert
mrc

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January 12, 1955

Mr. Richard B. Freeman
4338 Rockhill Road
Kansas City, Missouri

Dear Mr. Freeman:

Thank you for your letter.

I am sorry that you do not like "Dressing Room" which both the artist and I consider one of his very good canvases. It is somewhat earlier than "Adolescence" and was painted at a time when he used a much lighter key in his work.

I agree with you that "Adolescence" is an exceptionall, fine painting and one which represents him at his best in his latest development. As I wrote to you previously, it offers a very rare opportunity to own an excellent Brook, at a very low price. e shall be glad to give a time arrangement for payment, if you so desire. In the meantime, will you be good enough to return "Dressing Room" and to let me know what time arrangement will be must convenient for you.

Sincerely yours,

Director

Edith Gregor Halpert
nrf

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January 12, 1935

Mr. I. Emanuel Sauder
1420 Walnut Street
Philadelphia, Pa.

Dear Mr. Sauder:

Since I am leaving for Detroit today and particularly since you made it very clear that no time can be lost in this matter, I am sending you all the correspondence in connection with the Demuth Bower case. I wired you a few days ago giving you the exact date of payment as recorded at the Whitney Museum. This information was given to me by the secretary of Mrs. Force and is unquestionably authentic.

If you will be good enough to let me know just what we are to do, I shall follow your instructions the moment I return from Detroit - on the 17th or 18th of the month.

Will you please give me some idea of what the costs will be as it is very important for us to have this information. I explained previously that we have to bear the entire expense in view of Demuth's attitude - and at present are not in a position to undertake any large payments. I shall appreciate your frankness in the matter.

Sincerely yours,

Director

Edith Gregor Halpert
mc

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DR. MARTIN G. VORHAUS
145 WEST 58TH STREET
NEW YORK
CIRCLE 7-5456

Mrs. Edith Halpert,
Downtown Galleries, Inc.,
113 West 13th Street,
New York, N. Y.

Dear Eda:

Just a note to remind you that my fellow-conspirators and I have worked on a revision of the contract which we would like to go over with you. Let me hear from you about a date for getting together.

Sincerely yours,

Martin

MGV:MF

January
Twelfth,
Nineteen
Thirty Five.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

Wadsworth Atheneum
Avery and Morgan Memorials

Box 1409, Hartford, Connecticut **Telephone 7-6421**

January 14, 1935

My dear Mrs. Halpert:

Thank you very much for letting me know about the sculptures which I am anxious to include in our American exhibition. I shall see if I cannot obtain them from Mrs. Rockefeller.

My trip to New York today must be put off until tomorrow or Wednesday, when I shall hope to see you.

By the way, have you the dates for Raphaelle Peale, about whose painting "After the Bath" we had some correspondence last year?

Yours very sincerely,

A. Everett Austin, Jr.

A. Everett Austin, Jr.
Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
113 West 13 Street
New York, New York

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Hartland, Vt.,
January 15, 1935.

Miss Edith Halpert
113 West 13 street, N.Y.C.

Dear Miss Halpert,

Your letter received this morning. The six paintings were left here for restoration but have not yet been touched in any way. They are just as you saw them. They are not ours so I will be obliged to charge for boxing but $5.00 will be alright instead of $6.50

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MILWAUKEE ART INSTITUTE

MILWAUKEE, WIS.

January 15, 1935.

Downtown Galleries,
113 West 13th Street,
New York City.

Gentlemen:

I am glad to be able to inform you that with one exception the prints selected by me have been approved by my Exhibition Committee. The print under question is the print by Emil Ganso, which incidentally is not the one which I selected. However, under the circumstances it may be best to return this print and have you send instead the pencil drawing of the group of negroes in a kitchen, made by the young Detroit artist. Please forward this drawing as soon as possible together with a corrected statement. Payment will be made at the end of the month.

Sincerely yours,

A. G. Pelikan

A. G. Pelikan,
Director.

AGP:A

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LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

January the fifteenth
1 9 3 5.

Dear Mrs. Halpert:

We have already opened negotiations with counsel representing Boyer and unless I hear from them by Thursday, I will again communicate with you advising what our next step should be.

Should Boyer, as a result, communicate with you please refer him to me for discussion of the situation.

Yours very truly,

I. Emanuel Sauder

IES/W

I. EMANUEL SAUDER.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 W. 13th Street
New York, N. Y.

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TWENTY SEVEN WELLINGTON LANE
BELMONT, MASS.

Jan 16, 1935

American Folk Art Gallery,
Care Downtown Gallery. New York.

While preparing a book on American Painting I came across the catalogue of an exhibition of American ancestors held in Oct. 1933, at the Downtown Gallery.

Can you give me the authority for the statement that Pieter Vanderlyn never signed a portrait? Also, whom can I quote to that effect? What is the official address of the American Folk Art Gallery? I would like to give it credit for a revival of interest in this subject of American painting.

Very truly yours,
Alan Burroughs.

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CITY ART MUSEUM OF ST. LOUIS

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JAMES B. MUSICK, *Secretary* *Supervisor of Education*

January 16, 1935.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
New York City.

Dear Mrs. Halpert:-

I did get the first catalogue of "Practical Manifestations" which you sent to me and was interested to see your choice of title. I am very glad to learn the exhibition has been a success but as our schedule stands now I am afraid it would be impossible for us to take such a show until next year by which time you will probably have a new one of the same sort. Our schedule is pretty well completed now for a year ahead.

I have just been on to New York for a long drawn out committee meeting and stopped off a day in Detroit where I heard you were staging an exhibition of Sheeler and Burchfield at the Arts and Crafts Society. I wanted to look you up but didn't get the time. The Hals show is certainly magnificent.

With very best,

Yours sincerely,

Meyric R. Rogers
Director.

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Form 2-O

JANUARY 17, 1955

MR A EVERETT AUSTIN JR.
ADSWORTH ATHENEUM
BOX 1709
HARTFORD CONNECTICUT

MRS HALPERT APPROVED LIST ALRIGHT TO INCLUDE IN CATALOGUE

THE DOWNTOWN GALLERY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

January the seventeenth
1 9 3 5.

Dear Mrs. Halpert:

Mr. Herbert Speiser who represents Boyer called to see me today. He tells me that he informed Boyer of the seriousness of the situation and that the latter is completely broken up concerning the danger of arrest on the charge of embezzlement. He made no constructive suggestion for the repayment of the moneys due Demuth for his picture.

He told me that Mr. Maurice Speiser was going to call to see you and that Boyer had also written Demuth. I resented very much this action of going over my head both to you and to Demuth, but it had already been done and there was nothing further to say about it.

It is my legal opinion that you are not liable to Demuth for the value of this picture, but the question is a serious one, whether you should not proceed as the agent of Demuth to protect his interest, as well as your own, especially with a view toward reestablishing your reputation which may have been damaged by reason of this transaction.

I did not communicate with Mr. Demuth. I suppose that when he gets the letter from Boyer, the matter will be all greek to him. Do you suggest that I communicate with Mr. Demuth?

I would appreciate your calling me on the telephone tomorrow, Friday, upon your return from Detroit.

Yours very truly,

I. Emanuel Sauder

IES/W

I. EMANUEL SAUDER.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 W. 13th Street
New York, N. Y.

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January 18, 1935

Mr. Charles H. Sawyer, Curator
Addison Gallery of American Art
Andover, Mass.

Dear Mr. Sawyer:

Today I spent several hours with Georgia O'Keeffe and Alfred Stieglitz, selecting a comprehensive important group of paintings by O'Keeffe and Marin. For some time, we have been cooperating with Mr. Stieglitz in obtaining a good many paintings by these artists in outstanding private collections and in museums. He has been very generous in permitting us to price the pictures at figures ranging from $400 to $2000. If you are interested in adding these artists to your collection, I am sure you will find this an excellent opportunity to do so. I shall be glad to send several paintings on approval but of course since photographs are so inadequate in relation to the work of these artists, it would be far preferable to have you drop in to see them.

I look forward to your visit.

Sincerely yours,

Director

Edith Gregor Halpert
mrc

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* Circle 7-7471 *Cable Address:* Modernart

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Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Mrs. Cornelius J. Sullivan
Edward M. M. Warburg
John Hay Whitney

January 18, 1935

Dear Mrs. Halpert:

Mr. Austin, Director of Wadsworth Atheneum, Hartford, has asked me to include with the paintings going to him on the 21st your Kuniyoshi "The Mirror".

I am cancelling our insurance on the painting as of the 21st as I understand that Mr. Austin is arranging with you for coverage.

Very sincerelyyours,

Alice Mallette

Registrar

P.S. We will have the Brook "Isis" ready for your messenger on the 21st.

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13 Street
New York City

Le Roy Comp
Dealer in Antiques
164 E. High Street
Carlisle, Penna.

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Jan-20-35

Dear Edith Gregor Halpert
Just a few Lines to you in Regards to the Shimmel Carvings as you know I have a fine Collection and would give you a Price on the Large ones the same as the smaller ones By the Whole Collection I would Be glad to here from you

I Remain Leroy Comp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

COPY

Law Offices

I. Emanuel Sauder
1420 Walnut Street
Philadelphia

January 21, 1935

Dear Sir:

I beg to advise you that I have been retained by the Downtown Gallery to represent the interest of Mr. Charles Demuth in connection with his picture "From the Garden of the Chateau."

I am informed that this picture was sold by you and that $1000.00 was paid you some time in 1933 by the purchaser.

I beg to make formal demand upon you for the immediate payment of the moneys due from the sale of this picture.

Yours very truly,

I. Emanuel Sauder

Mr. C. Philip Boyer
Boyer Galleries
Broad Street Suburban Station Bldg
16th Street and Boulevard
Philadelphia, Penna.

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January 22, 1935

Mr. Walter Chrysler, Jr.
Chrysler Building
135 East 42nd Street
New York, N. Y.

Dear Mr. Chrysler:

I have just returned from Detroit where I saw our budding genius, David Fredenthal. All the drawings of importance have already been sold as there was a great rush for his work during the last three weeks.

When I mentioned my conversation with you, he was delighted and said that he would be very glad to assemble the drawings from the collectors who own them including Edsel Ford, Robert Hammill, Dr. Lee Simpson, etc. He agreed that he can do very little more in Detroit and that it is essential for him to come to New York where his contact with many artists of importance will be beneficial. It is exceedingly important for him to start painting in oil and water color and we can furnish him with assistance here in that respect. It resolves itself only to his immediate living expense. A guarantee of $500 for the year, plus the small sum of money he has saved up, will carry him through very nicely.

We all feel that Fredenthal is one of the few young artists who really has a definite direction and has shown sufficient ability to warrant immediate encouragement. When you meet him, you will find that he is an unusually serious, level-headed, unaffected chap, with high ideals in art and an understanding of the real fundamentals. Personally, I think it is rather a rare quality today as most of the young artists want immediate results and paint the popular theme of the moment. At one time, it is the Malve School; the the Surrealism; another, the Yankee Doodle School, etc.

The small Brook painting I mentioned to you has not yet been returned. When you get back from Detroit, I expect to have several new canvases to show you. If, however, you are not leaving within the next few days, do come in to see our present exhibition which is a rare treat. Karfiol is unquestionably one of the outstanding artists of today and these drawings and water colors prove it con-

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clusively. I look forward to your visit.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

P. S. David Fredenthal can be reached at either of the following addresses. He will be glad to call on you at your own convenience.

Mr. David Fredenthal
c/o Miss Mary L. Davis
90 East Palmer
Detroit, Michigan
Telephone: Trinity 2-2824

c/o Mrs. Fredenthal
1036 Holden
Detroit, Michigan
Telephone: Madison 2429

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January 22, 1935

M. Vorhaus

Dear Martin,

I have just come back from a grand trip to Detroit and found your note.

Since I do not trust myself with three of the toughest highwaymen, I should prefer to have the revised contract mailed to me for consideration before the meeting takes place. Won't you do this soon as I am very eager to meet you gents again.

My best regards to Ray.

Sincerely yours,

Director

Mr. Martin Vorhaus
145 East 58th Street
New York, N. Y.
GH/mrc

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January 22, 1935

Mr. Harry Wehle
Metropolitan Museum
Fifth Avenue & 81st Street
New York, N. Y.

Dear Mr. Wehle:

Enclosed you will find two consignment slips - one for the two Brook paintings; the other for the Wheeler "American Interior". Attached to the latter are the biographical notes. I did not think it necessary to include that with Brook's consignment as I am sure that you have all the material on him.

Do come in to see the Karfiol drawings and water colors. It is a swell show and I know you will enjoy it.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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[Sent to Mrs. Force]

LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

January the twenty-second
1 9 3 5.

Dear Mrs. Halpert:

We yesterday served formal notice upon Mr. Boyer, making demand for the payment of the proceeds of the sale of the picture, "From the Garden of Chateau." We have received no reply. We have heard nothing further from Mr. Speiser. The next move is entirely up to you. Time is exceedingly short and the matter should be given immediate attention.

It will be necessary for me to have the check that was used by the Whitney Museum to pay Mr. Boyer. I will immediately prepare the affidavit upon which the warrant is to be issued and it will be necessary for someone connected with your establishment, familar with the facts, to come over here and execute this affidavit. Thereafter, when the warrant is issued, it will be necessary for this person, together with whoever signed the check paying for the picture, also to appear before the Magistrate.

I propose taking the position in this case that because of the manner in which Mr. Boyer has handled the proceeds of this sale, he has lost all right to any commission for services in making this sale. In my opinion the amount due from him therefore, is the full $1000.00.

This case has already entailed considerable study, time consumed in conferences, letter writing and preparation. I would appreciate your sending me a check for $75.00 as a retainer. The balance of our fee to be determined by the amount of work to be done and the ultimate outcome of the entire matter.

Believing that this will meet with your approval, I am

Yours very truly,

I. Emanuel Sauder

IES/W

I. EMANUEL SAUDER.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 W. 13th Street
New York, N. Y.

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January 24, 1935

Mr. I. Emanuel Sauder
1420 Walnut Street
Philadelphia, Pa.

Dear Mr. Sauder:

Mrs. Force of the Whitney Museum telephoned me regarding the Boyer-Demuth matter and I gave her all the details in connection with it. She is very indignant with Boyer and offered to assist us in every possible way.

She wrote a letter to Mr. Spoisser who had previously informed her that Boyer had paid all his debts. In the letter she stated that if she found it necessary to help make the collection of the moneys involved she would appear on the witness stand as she could see no excuse for the negligence on Boyer's part. I have reason to believe that her letter to Spoisser will be most effective as he will feel obliged to do something personally after his promise to help clear up the debts to artists.

I am sending her a copy of your letter as it will be necessary to have her cooperation in obtaining the check used by the Whitney Museum. As soon as that arrives, I shall communicate with you and make the necessary arrangements - if it is still necessary - to have Miss Hartfield, our bookkeeper, come to Philadelphia.

Forgive me for harping on this matter but I should very much like to know the maximum fee you will charge as we certainly cannot afford to go into any great expenditure and your first charge rather frightens us. Under ordinary circumstances, I would not be so insistent but we just are not in a position to get ourselves involved financially.

I do hope that Mrs. Force's letter will bring some results through Spoisser and that it will not be necessary for us to go further in this suit. On the other hand, if nothing happens, we shall have to carry out our original plans.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.

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January 24, 1935

Mrs. Juliana Force, Director
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

Since you were kind enough to interest yourself in our Demuth-Boyer difficulties, I am enclosing a letter which is self-explanatory.

You will note that Mr. Sauder finds it necessary to have the cancelled check. I dislike making a nuisance of myself but if it is at all possible to borrow this voucher, we shall be very grateful to you.

I am still hoping that Mr. Spaiser will make it possible to stop the proceedings.

I thank you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

January 25 1935

Dear Miss Halpert,

Thank you for your letter in regard to the paintings by Marin and O'Keefe. I shall certainly make a point of seeing these paintings on my next visit to New York which will probably be in April.

Very sincerely yours,

Charles H Sawyer

Curator

Miss Edith Halpert
The Downtown Gallery
113 West 13th Street
New York City

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January
twenty-fifth
1 9 3 5

Dear Mrs. Halpert:

Mrs. Force asks me to return to you Mr. Sauder's letter.

Attached is also a letter from Mr. Speiser which Mrs. Force would like you to read and return to her.

Sincerely yours,

Anna Freeman

Secretary to Mrs.Force

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January 25, 1935

Mr. G. Carter Morningstar
The Franklin Institute
Philadelphia, Pa.

Dear Mr. Morningstar:

Miss Hohoff of the Henry McBride Publishing Company telephoned me and later forwarded your letter to me.

As we are Miss Bacon's agents for all her original drawings, pastels and prints, it will be necessary for us to work with you on your proposed exhibition. The books will, of course, be taken care of by McBride.

The exhibition of "Our Irish Ancestral Roads" has been invited to Washington but since the date is not an important issue, we are scheduling the exhibition for the first available time for the two weeks beginning February 1st. The original drawings are matted but not framed and it will be necessary to put them under glass in hanging as the pastels could not be exposed without protection. No doubt, you have made similar arrangements in the past.

It is customary in all one man exhibitions to guarantee a certain percentage of sales and we have made this a definite stipulation in all such exhibitions. However, since this is the first contact we have had with your organization, we shall waive this stipulation. On the other hand, we hope that you will make every effort to place some of these remarkable drawings.

If you wish to have some of the press notices which appeared during the exhibition held here, I shall be glad to send them to you to help with your publicity. These will have to be returned to us as we have only one set for our own records.

Please let me know immediately as we shall have to ship the drawings not later than Monday.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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January 25, 1935

Mr. Richard B. Freeman
4338 Rockhill Road
Kansas City, Missouri

Dear Mr. Freeman:

As one of our clients has been in since times to see "Dressing Room" which he is seriously considering, I should be most grateful if you would return that at once. May I have your cooperation.

Have you made any decision regarding the head? We have just sold the last two heads - much larger than the one you have, and naturally much more expensive as of course prices have been increased as of January 1st. Therefore, I should urge you to make an immediate decision as I am certain you will never have a similar opportunity.

Sincerely yours,

Director

Keith Gregor Halpert
nrc

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LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

January the twenty-fifth
1 9 3 5.

Dear Mrs. Halpert:

I acknowledge receipt of your letter of January 24th. I understand therefrom that I am to withhold any further action until you furnish me with the check used by the Whitney Museum and you arrange to have Miss Hartfield come to Philadelphia for the purpose of executing the affidavits which we have prepared.

I again give you formal notice that if this money was paid to Boyer in February, 1933, the time within which this proceeding can still be begun is growing very short. If it is decided to proceed, it will be necessary to issue the warrant; have it served upon the defendant and fix a date for a hearing. The Magistrate may delay his decision and then he must make a return to the Grand Jury. It will also be necessary to get the Grand Juryand the District Attorney's office to act upon this return in order for a true Bill of Indictment to be found prior to the expiration of two years from the time Mr. Boyer is alleged to have received this money. The important thing is the finding of the Bill of Indictment within two years. This delay increases the possibility of your action being barred by the Statute of Limitations.

With regard to the question of fee which you raised again in your letter, I am compelled to say to you that the relationship of attorney and client is a professional one and that it is impossible in cases of this kind to fix a maximum fee which will be charged. We do not know how many hearings we may have to attend, how much time will be consumed in presenting the matter to the Grand Jury and if the case should ultimately go to trial, the length of time it will be necessary for us to be present in Court, arranging for the presence of witnesses, preventing continuances which will undoubtedly be asked for by the other side and the usual delays and hindrances raised by the defendant. Of course, if the matter is settled, the amount of work that we might have to do would be lessened.

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LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

January the twenty-fifth
1 9 3 5.

The sum of $75.00 which we requested, we believe to be fair and reasonable for the work to be done at the present time. You can rest assured that ultimate charges made will be satisfactory. If there is any doubt about that in your mind at this time, I can only say in all friendliness it would be well for you not to ask us to go on with it.

Yours very truly,

I. Emanuel Sauder

IES/W

I. EMANUEL SAUDER.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 W. 13th Street
New York, N. Y.

Cable Address: "PRICEJON"

Telephone: BEEKMAN 3-1981

The John Price Jones Corporation
150 Nassau Street · New York

JOHN PRICE JONES, President and Treasurer

Office of
HAROLD J. SEYMOUR
Vice-President

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January 25, 1935

Mrs. E. G. Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

My dear Mrs. Halpert:

For some reason or other, your letter of January 7th just arrived yesterday. I was much interested to see that you are still furthering your interesting idea, and much impressed with your list of towns in which you think some effective sentiment might be developed along the lines you have in mind.

I notice your report will be coming along later, and I shall be glad to write you again after we have had a chance to look it over.

Sincerely yours,

H. J. Seymour

HJS/if

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2/1-14

The Franklin Institute
Philadelphia, January 26th, 1935.

Mrs. Edith Halpert
The Downtown Gallery,
New York City

Dear Mrs. Halpert:

Thank you so much for your kind co-operation. We shall be very pleased to receive Miss Bacon's original drawings for "Off With Their Heads".

Naturally they will have the best of care and protection, and all of them will be shown under glass. We are also hoping that we may be able to dispose of some of the drawings and we shall do our best as far as the publicity is concerned.

The press notices will be of advantage to us, and I should appreciate the mailing of them as soon as possible. They will be returned in good order.

If any further information is necessary, I shall write, and I hope that you shall do the same.

Thank you most sincerely.

Yours very truly,

G. Carter Morningstar

G.Carter Morningstar

Hall of Graphic Arts

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

January 26, 1935

Miss Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Miss Halpert:

I really was distressed that I could not get to The Downtown Gallery, but you know the circumstances and that I had a telegram summoning me home. I am glad Mrs. Edgell went and she had a thoroughly good time. There was another Zorach that she liked better than the big head. I shall see it when I come down. Having failed at two attempts, I hope to make it on the third strike.

With best regards,

Sincerely yours,

G H Edgell

G. H. Edgell
Director.

GHE/ESH

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January 28, 1935

Mr. C. Harlor Morningstar
The Franklin Institute
Philadelphia, Pa.

Dear Mr. Morningstar:

The Pond Tracts drawings - portraits and vignettes - [illegible] with their heads? are being sent to you today, express collect. The total price involved is $75's of the selling price. A commission slip giving complete information has been sent to you.

As I previously advised you, one of the four drawings entitled, Interrupted Life, has been sold and delivered to the buyer. However, the Merrick Company is sending you two more.

We are including some of the clippings in connection with the show. May we have these returned as they comprise the only records we have. The biographical data is also enclosed.

Sincerely yours,

Director

Edith Gregor Halpert
mrc

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(E.B.) Lamy

Wittenburg

January 20, 1966

Dear Philip,

As you probably know, the term of the contract between the Pascin Venture and the Downtown Gallery has expired.

Dr. Vorhaus unofficially prepared a new document which I think is [illegible]. The gang of horse-thieves has not only [illegible] the original investment plus [illegible] including taxis when they used subways, [illegible] they carried bundles by hand, insurance, legal fees, etc. [illegible] also have received the actual profits.

You will note in this memorandum that the gallery is appointed only [illegible]; furthermore, that the commission [illegible] reduced to 20%.

Frankly, I do not [illegible] the agency but I do want to [illegible] 20% is absolutely assured. [illegible] 16th of the paintings and drawings [illegible] agency there it hurts the last [illegible]. I do not [illegible] which I bracketed under Clause 9. The 20% [illegible] be outright irrespective of any effort in the future.

Before I start a [illegible] with these boys, I want to make sure of my rights according to the old contract.

Will you please let me know as soon as possible as we have to have a meeting shortly.

I am sending the original contract and the new memorandum.

Sincerely yours,

Director

Mr. Philip Wittenburg
70 West 40th Street
New York, N. Y.

EGH/nrc

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January 29, 1935

[illegible] Channel

[illegible] tion [illegible] cannot [illegible] ap[illegible] [illegible] pon until business conditions improve.

Sincerely yours,

Director
Edith Gregor Halpert
nrc

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January 29, 1935

Mr. Joseph Downs
Curator of American Wing
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Downs.

As you prob[illegible] the entire collection of early American paintings and sculpture in our American Folk Art Gallery.

Because of [illegible] world, we decided to [illegible] and have done so [illegible] Folk Art Gallery to the public. [illegible] this arrangement of concentration [illegible] to move all the early American [illegible] it occurred to me that you [illegible] the outstanding example which [illegible] prices, at the moment - first, [illegible] second, to raise some immediate cash.

I note that in the [illegible] the work of Schimmel is represented. We have very large group of Schimmel carvings including a very substantial carving of [illegible], rather an unusual item. In the field of the Japanese [illegible], we have a very large assortment. The same holds true of portraits, landscapes, still lifes, paintings in all media; sculpture in wood, including figureheads, Indians, toys, etc., and many weathervanes and lawn figures in metal.

I hope that you will [illegible] the collection. We have placed many paintings and sculpture in many important private collections and in a number of American museums.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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January 29, 1955

Mr. [illegible]
[illegible]
11 [illegible]
[illegible]

[illegible]

[illegible] will
[illegible]

[illegible] space
[illegible] we thought
[illegible] is
[illegible] the minor [illegible] the museum.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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NO 1/31/35

January 10, 1935

Mr. William A. Collins, Jr.
The Toledo Museum of Art
Toledo, Ohio

Dear Mr. Collins:

[illegible] the 8th annual [illegible] the show [illegible] the fourth [illegible] the [illegible] subject the [illegible].

[illegible] [illegible] [illegible] [

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4338 Rockhill Road,
Kansas City, Mo.

R Freeman

Jan 30, 1935.

Dear Miss Halpert,

I certainly hated to do it, but yesterday I packed up and returned both of the paintings. In view of my present position here I just couldn't afford to put so much money out, even for something I wanted as much as I did the Brook Head. I hope my vacillation will not jeopardize my chances for getting a painting from you at some later date, but I assume you that next time I will make a purchase if I like the painting.

I was away when the Express Company called for the box, so I had it sent C.O.D.; for I had no scales on which to weigh it. If you will send me the bill, I will send you a money order immediately.

Very sincerely yours,

Richard B. Freeman

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MILWAUKEE ART INSTITUTE

MILWAUKEE, WIS.

January 30, 1935.

Mrs. Edith Halpert,
Downtown Galleries,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

So far I have not had any reply to my letter of January 15, regarding the return of the Ganso lithograph; the drawing by the young Detroit artist; and a new statement.

Will you be so good as to let me know whether it is possible for you to get us two copies of the "Center Ring" by Robert Riggs, and one copy of the "The Fleet's In" by Paul Cadmus, as I am anxious to have these for my personal collection and one for the Art Institute.

Trusting to be favored with an early reply.

Sincerely yours,

A. G. Pelikan

A. G. Pelikan,
Director

AGP:A

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Weil

MODERNAGE FURNITURE CORP • 162 EAST 33rd STREET • NEW YORK

Modernage

TELEPHONE CALEDONIA 5-6366

January 30, 1935

The Downtown Gallery
113 West 13th Street
New York, N. Y.

Attention: Mrs. Halpert

Gentlemen:

Modernage invites the following artists connected with your gallery to participate in an exhibition of contemporary American art, which we are sponsoring to foster a practical interest in art.

We believe Modernage, as pioneers and consistent sponsors of modern furniture and modern decoration, occupies a strategic position for stimulating purchases of American art. Here, in a group of 44 completely decorated rooms, we are presenting outstanding examples of new, authentic modern furniture. In conjunction with this showing, we have planned this exhibit of paintings, drawings and sculpture, to show how good works of art can be related to good furniture in modern interiors.

The following artists are invited to send canvases, water colors, gouaches, drawings or pieces of sculpture to this exhibition, opening to the public Tuesday, March 12 and closing April 13. There will be a private showing Monday evening, March 11.

Yasuo Kuniyoshi
Stuart Davis
Pascin
Peggy Bacon
"Pop" Hart
Katherine Schmidt
Nicholas Cikovsky
Stephan Hirsch
Dorothy Varian
Carl Walthers
Duncan Ferguson

Your entries will be collected and returned by a Modernage truck and will be covered by insurance during the transportation and exhibition period.

All art works will be for sale -- Modernage retaining ten per cent commission. We suggest that artists send their best small or medium size works and prices be as low as possible,- as the price you give us will be the final price.

Very cordially yours,

Jean Laurent

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January 30, 1935

Mr. I.Emanuel Sauder
1420 Walnut Street
Philadelphia, Pa.

Dear Mr. Sauder:

This afternoon I received the Whitney Museum check showing the Mellon Gallery's endorsement. This is enclosed together with our check for $75.00.

If you will let me know when Miss Hartfield is to come out to swear out the warrant, we shall make the necessary arrangements. I suppose it is best to institute these proceedings immediately, although from what Mr. Force tells me, there is a great likelihood that the matter will be settled out of court. However, you know best and it seems wise to have a final club to swing over Lopez's head. I hope it will not be necessary for us to go any further in the matter, after the warrant is actually made.

Sincerely yours,

Director

Edith Gregor Halpert
nrc.
enc.

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Sent to Schenectady
Schenectady,

Currier Gallery
Manchester, N.

Williams College
Williamstown, Mass.

January 30, 1935

Mrs. C. F. Crawford
The Print Club
1614 Latimer Street
Philadelphia, Pa.

Dear Mrs. Crawford:

In arranging our schedule for the 6th Annual Exhibition of the American Print Makers Society, I find that we have one circuit available during the month of April as well as the entire summer period from June to October 1st.

As you know, the American Print Makers Exhibition is the outstanding review of American graphics and includes the leading artists in this field - from the most conservative to the most radical. The catalogue is enclosed.

If this show will fit in with your plan, we shall be glad to send it to you. The consignee, of course pays insurance and transportation but since the entire sum (selling price) is $1500, the amount involved is very small. Furthermore, we require a sales guarantee of three prints or the alternative of a 1/4 rental fee, which amounts to $15.00 for the show. Please let me know your decision.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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BOYER

GALLERIES INC.
BROAD STREET STATION BUILDING
PHILADELPHIA

January 31, 1935

Private Office

Dear Mrs. Halpert:

Enclosed is a copy of the letter I sent to Mr. Demuth on January 16, and also of the letter I received from Mr. Sauder. The proceedings are to be instituted through the Downtown Gallery.

Would it be convenient for you to see me on Friday afternoon, to see if the matter could be straightened out?. I do not know how to explain all the difficulties, but there is a chance that the new galleries may prove that something can be done. The stock from which the galleries was incorporated has not been sold, except for about $1500, and there is a chance that some money may be raised. Maybe you could take part of the stock following the arrangement I proposed to Mr. Demuth. Anyhow, before you make a final decision I should appreciate it if you would see me.

Yours sincerely,

C. Philip Boyer

Mrs. Edith Halpert,
Downtown Gallery,
113 West 13 Street,
New York City

RITTENHOUSE 5507

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AFA

January 31, 1966

Mr. Alan Burroughs
27 Wellington Lane
Belmont, Mass.

Dear Mr. Burroughs:

Please forgive the delay in answering your letter. I was in Detroit and did not get back until a few days ago. In our research in connection with Pieter Vanderlyn, we discovered a very interesting article by Charles Harris which appeared in the New York Historical Society Quarterly Bulletin, issued in October, 1921. This is Volume 5, No. 3. The address of the Society is 170 Central Park West, New York, N. Y., and it is possible that additional pamphlets can be obtained from the Society.

On Page 62 in the last paragraph, Mr. Harris states, "In no case, in the portraits seen, do they bear the signature of Pieter Vanderlyn. The inscription is usually 'details...' and the date." We own four examples of Pieter Vanderlyn's work - the famous Van Alen twins, described in our catalogue; the portrait of Aldron; and a recent acquisition, portrait of Colonel Jacobus Van Slyke. None of these is signed. The same holds true of the large group at the New York Historical Society and in the Albany Museum which has a superb collection of Vanderlyns.

The official address of the American Folk Art Gallery is 113 East 15th Street. This gallery occupies a floor directly above the Downtown Gallery but during the past two years has not been open to the general public. The material is becoming, so scarce that we decided not to distribute it generally but to concentrate it in important private collections and in museums. As you probably know, the collection which was shown at the Museum of Modern Art in 1962 was assembled entirely by the American Folk Art Gallery and sold to one collector. Before that, we made the largest contribution to the loan exhibition at the Newark Museum which was held a year or two earlier and we have also had several exhibitions at this gallery.

When you are next in New York, I hope you will come in.

I should like to show you some of our outstanding examples which we have withdrawn from the market.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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EVERGREEN HOUSE
4545 NORTH CHARLES STREET

January 31st, 1935.

Dear Mrs. Halpert:-

I would like nothing better than to have Alexander Brooke do a portrait of Mr. Garrett, but he says he is not going to pose again, and the idea of posing has always bored him very much. He made Zuloaga very nervous by asking him every half hour if he could go. However, I think with a little persuasion, he may accept another portrait as inevitable.

In the meantime, and before we decide anything, I want to suggest that you, Mr. Halpert, Alexander Brooke and Peggy Bacon take a night train from New York next week, arriving here for breakfast. I can then show

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where modern pictures are shown and sold.

I am delighted to hear that you are taking care of Marin. This will be a great advantage for the artists and the collectors. While I admire Mr. Stieglitz'S fidelity to his ideals, I cannot submit to his ego complex, and his attitude belittling the great generosity and accomplishment of people like Mrs. Whitney and Mr. Duncan Phillips.

I want to oepn my gallery in November, with an All-American Exhibition, and the people I would like especially to honor are Marin and Alexander Brooke, giving two rooms to each of them. After that, I am negotiating with the Italian Ambassador for a very fine exhibition of Italian paintings by the young artists and for the third exhibition I would like to show the tapestries which Madame Cuttoli will send over, and young French painters little known in America. The fourth exhibition will be a loan exhibition of my own things and those of Mrs. Eugene Meyer and her friends, and the fifth will be a retrospect American Exhibition. By that time I will be completely "dead broke," and will possibly be pawning books and vases from Evergreen.

I have written to Mrs. Borden Harriman to ask if she would like to take charge of the executive part of the gallery. She is the most talented promoter in America, and a very dear friend of ours. All the Embassies will help me and we can make it a brilliant and delightful centre for the art-lovers of Washington, which means, really, art-lovers from all over the country.

Let me know which day, between Sunday, February 3rd and Sunday, February 10th, would suit you.

I am sending you a pamphlet which I intend to

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you some of the things I am going to exhibit in my gallery in Washington, take you for a spin around the Walters Gallery, bring you back to Evergreen for lunch and motor you to Washington, (only an hour and a quarter), in the afternoon, to show you our apartment house where we plan to open the Gallery of Modern Art. Then you can take the night train, if necessary, back to New York.

I am going ahead with my plans, and would like so much to discuss the whole matter with you, and try to make out more or less definitely what my budget will have to be. I feel certain that after I start the thing others will come in and make a financial contribution. It seems incredible that in the Capital of the United States there is no place

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circularize. Would you advise me to send them to the members of the Museum of Modern Art, or would I do better to get from you and others a picked list of the people who would be likely to help me in my desire to develop interest in modern art in America?

My plan for the gallery in Washington will be similar to the method I used with the Paris gallery. I did not insure or pay freight on any of the pictures, with one or two exceptions of which I will tell you, but I paid all the expenses of the gallery, sent out three thousand invitations for each show, paid for publicity and sold the pictures without taking any percentage. This is my plan for Washington. In other words, the artist or dealer who lends me the pictures has absolutely

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no expense and a hundred per cent. profit, once they get the pictures into the gallery.

Please let me know what date we can sell you - I have been promised a fine publicity for the gallery as so many of

(6)

the important news-
papers are owned
by my personal friends.
I will have a press
agent and bring
it out in the Sun.
papers - the end
of Feb. until then
nothing must appear
in any paper. So be
careful not to speak
of my plan. I want
to give time to send
it to Paris Herald
also. Sincerely
Alice Garrett

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2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

January 31. 1935

My Dear Mrs. Halpert

Pardon delay in answering your recent friendly note. I also hope some day you may be able to come west and while here to see our galleries - nothing great but quite worth while in their particular field I think.

Which suggests the following idea. This summer I imagine that I will just about finish for good with what I would call - the Water Color and Drawing section of our Modern French Gallery (School of Paris).

It will mean a few substitutions and many additions to bring the total up to about eighty examples or possibly not over 75, 76 or 77 - a matter to be finally decided later. I would then finish up absolutely with the French oil paintings of which I have almost thirty fine examples. The plan is to have a total of about 100 examples - say 25 paintings and 75 Water Colors - may be 105.

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In 1926 at Paris I purchased many water colors including a fraction Jules Parcin - the photograph being now enclosed -

It has been in the Harrison Gallery ever since - but you may recall I purchased two Parcin pastels from you several years ago - one for $300.00 - the other for $350.00.

It is my intention to substitute one of these two Parcins for the original example brought abroad in 1926.

It may not interest you in the least - in which event please return the photograph as I have but the single copy.

It is difficult to describe the picture - necessarily roughly so "it is" - rather dark as I take it - India Ink was the medium - a sort of gouache - but quite interesting. The subject - "Return of the Prodigal Son" - finding his mother entertaining a group of friends in somewhat a scandalous fashion - the house of sin shown in back ground.

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LOS ANGELES, CALIFORNIA

As I know you occasionally handle Pascin's work and include him as an American as I speak - my idea is to suggest a possible trade for some American Water Color I could use in my American Water Color Gallery - Or if that is not possible - then perhaps I try to sell on a cash basis or a commission plan -

I cannot forward the picture itself until I make my 1935 donation - as this Pascin has belongs to the public and must remain in our collection until I offer a substitute - all of which necessitates a vote by Board of Supervisors at an open session. This I have been doing since 1918 so it can be managed but not until I go before Supervisors and make a large gift - This summer I will probably donate about 23 French Water Colors - all purchased 20 years ago - a few to be substitutes.

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You can think it over in meantime and let me know if feasible in your eyes.

As a matter of fact this Porcin cost me about $135.00 at present rate of French exchange - However I would not consider cost - if a trade was possible - something of sufficient merit to warrant permanent keeping in our American Gallery.

I have about a dozen other Ecole de Paris examples I will no longer include in our French Gallery - all good - but no good as others since obtained. These would not interest you I fear - not American in any sense of word - However I give you names of artists -

Marc Chagall - Water Color -
A. Derain - an early Water Color.
Georges Kars - a more recent Water Color.
Maximilian Luce - a Crayon color drawing.
André Lhote - 1926 Water Color
Kees Van Dongen - Large Water Color on cardboard "Lyre".
Georges Rouault - a superb Crayon drawing.

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Please do not imagine that I am embarrassing - simply improving a collection as I go along - with better Aquarelles, better Dessins, better Pastels - oil paintings in many cases for hangings etc.

Also remember that I have just so much gallery space allowed me in Museum. One very large room for our American oil paintings - 50 actual gifts and half a dozen loans for occasional display.

One fair sized room for American Water Colors - To date I have 46 American Water Colors - of which 30 alone have been donated. Some of my finest are yet to become gifts - Gorsch, Walkowitz, Stone, Albert Davis, Cikovsky, Hirsch etc. In other words I am not moving fast.

The French Gallery is not half large enough - Impossible at one time to hang over 15 paintings and 40 Aquarelles - so I must just enough to make two shifts just as often.

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2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Emile Lanford - charcoal drawing.
Roger de la Fresnaye - Pen & Ink sketch -
Louis Berger - Sarrat - an exquisite mark drawing.

Even if not of your line - you can see importance of exhibits - and I can assure you mighty nice examples. I am willing & try to sell or consider any trade mutually advantageous.

Vasarely, Chagall, Derain, Kars, Hofe and Lipchitz all were represented in Century of Progress.

Leger, Van Dongen in Carnegie.

de la Fresnaye is one of the greatest.

Lanford Ethner has about lots worth fairly well.

I have no funds for art and will have none for some time I fear. All I am doing is to donate things purchased when I was getting pretty - all I plan donating now hanging in homes for loan - just as the 1934 donation you note about - represented purchases made long ago.

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2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Isabel Lane Strain, André, Rouault, Matisse
and many of my most
important French paintings just to donate.
Despite this very long letter I must
mention an incident that has pleased me
immensely. This week I am in receipt
of a complimentary art book written by
Paul Signac. He marks it & has with
his inscription in his hand-writing.
" à Mr Wm Preston Harrison
Hommage reconnaissant à sa
généreuse contribution à l'Art et
sa lutte courageuse contre l'Academisme
Officiel
(Signed) Paul Signac"

Coming unexpectedly from a man of noted
fame - about 45 years of age - the founder of
Les Indépendants - the discoverer of Pointillisme -
the recognized leader of Neo-Impressionism -
and to my own personal opinion - absolutely
one of the living giants in modern art

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believe me I am flattered and honored.

My own faith in Paul Signac is such that out of less than 50 Walter Solon to remain permanently in our French group - Ten (10) will be by Paul Signac.

Now and then something of this sort helps us to give me real delight. I have had so little recognition elsewhere - absolutely no thanks out here - I have sacrificed so much to accomplish all we have so far done - that a kind message is appreciated.

Few things are happening to so irritate me as that book on American art edited by Holger Cahill and Alfred Barr, Jr. in which recognition was given to Los Angeles representation - not one word about Hartman Gallery - and yet the entire list is included in Hartman collections and only Karfiol & a couple of others in other Los Angeles collections.

I really am fond of Cahill and respect Alfred Barr - but such carelessness and indifference never helps any cause.

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2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

I have unfortunately reached an age where I must look back to what I have accomplished rather than look ahead to what I might do hereafter. To get no recognition for past performances does not tend to encourage greater efforts.

Any collector who has donated 50 more or less important American oil paintings - whether or not all do not make the same appeal to my photographic vision - has done something for American art & rather a handsome thing. And to have been forced to remain with 35 costly paintings already bought - to get this total of 50 which still hang as fifth - has done a very costly art although.

In light of this fact that same collector and find he has 30 donated American Water Colors to his credit and about 15 just to donate - and again you must admit that something for American art might be credited to him.

But far and above all this

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to find that this same art collector will lend to his credit - about 30 French paintings and 50 French Water Colors - I would say that guy is more than American - almost an international collector and art patron.

To me publicity is the one thing I literally adore - "Deserved Recognition" is the one thing any person is entitled to -

My greatest criticism of recent art propaganda is the grave injustice done not alone to fine artists but to fine art collections.

Take myself - when young I could pick your man - in fact I recognized as many American and French young artists long before others - that it gave me some little cheap notoriety at first.

At my present age - I can no longer pick art that I will not live to see make good. Naturally I brush aside all sudden "flashes in the pan" - as too dangerous for me to play with. Naturally I accept it a type already recognized.

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2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

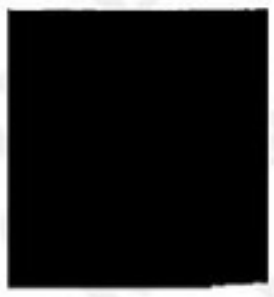
Just like an investor - the young B can stick or can pick up a new unknown piece of land and wait for the future to back up his judgment.

Man old La. wants safe investments no longer daring & speculate.

After years of experience I now have concluded that any really good artist will always hold his place in any Museum collection. An artist need not be dead or old or famous recognized to deserve that place.

A young artist may become a future giant - it happens all the time. But the young artist shifts - he follows new leaders. What he does one year - may prove right "early" work soon after. If he does young - the danger is over. Take for instance Seurat and take Derain - not good comparison at that. But I have an "early" Derain that comes out - whereas any Seurat was done in his youth.

Well pardon a long screed. Read or tear up. I have no money so merely time in the part. Yours cordially Pontus Harrison.



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January 31, 1935

Mr. A. G. Pelikan, Director
Milwaukee Institute of Art
Milwaukee, Wisconsin

Dear Mr. Pelikan:

On my return from Detroit where a one man show of Charles Sheeler's work had been arranged, I found your letter; therefore, the delay.

Inclosed you will find a credit slip for the Emil Ganso. I am enclosing a bill for the drawing by David Fredenthal.

I am delighted that the prints have been approved but am disappointed that Emil Ganso is not represented in your collection. May I send you a small group of his outstanding prints, including figures and landscapes at prices under $25.00.

The bookkeeper will send you a corrected statement. My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
mrc

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January 31, 1935

Mrs. Lewis Rosenstiel
993 Fifth Avenue
New York, N. Y.

Dear Mrs. Rosenstiel:

Late in December, a Stuart Davis was purchased from us to be sent to you as a Christmas gift from Mr. Sheldon Coons.

It occurred to me that you might be interested in seeing additional examples of this painter's work, as well as paintings and sculpture by many other leading American artists whose names are listed above. We have recently added John Marin and Georgia O'Keeffe to our group and now have a very comprehensive collection of the most important paintings and sculpture on view.

Won't you come in to see the collection? I look forward to the pleasure of meeting you.

Sincerely yours,

Director

Edith Gregor Halpert
nc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

January the thirty-first
1 9 3 5.

Dear Mrs. Halpert:

I acknowledge receipt of yours of January 30th. I have prepared an affidavit which should be signed by someone who is sufficiently familiar with the facts to execute it. This should be sworn to before a Notary in Philadelphia, but if you can find a Commissioner of Deeds for Pennsylvania, residing in New York City, and there are such, you can save the trouble and expense of sending this person to Philadelphia. If you do have it executed before a Commissioner of Deeds for Pennsylvania having an office in New York City, please hurry it as much as possible.

Another difficulty appears from an examination of this check of Mrs. Force. It is drawn to the order of Mellon Galleries and is for the sum of $1498.03. I assume this check covers several items but there is nothing on the face of it to denote that it includes a payment to Boyer of the $1000.00 for the Demuth picture. Did Mrs. Force get a receipted bill showing what this check paid for and did she get a letter from Boyer acknowledging receipt of it? It is important to remember that Mrs. Force will have to appear to testify before the Magistrate, before the Grand Jury later on and finally in Court if this case should get that far.

The third difficulty is in proving that Boyer has not paid over the proceeds of this sale. While we have letters acknowledging this fact, they are all dated long prior to this time. Although we feel certain that Boyer has not made payment, yet we should be able to prove before the Magistrate that Demuth has not received the money or made satisfactory arrangements with Boyer.

I have been endeavouring to locate Boyer the last few days but his office claims he is out of the City. I have discussed the matter again with Mr. Herbert Speiser but without result.

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LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

January the thirty-first
1 9 3 5.

#2.

I have gone into detail in order that you may realize the difficulties which we face in the short period of time that we still have to preserve our rights.

I would appreciate it if you would contact Mrs. Force at once and let me hear from you by telephone tomorrow.

Yours very truly,

I. Emanuel Sauder

IES/W

I. EMANUEL SAUDER.

Encl.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 W. 13th Street
New York, N. Y.

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2494 Iroquois Avenue
Detroit, Michigan
January 31, 1935

Mrs. Edith Halpert
113 W. 13th Street
New York City

Dear Mrs. Halpert:-

Perhaps you have received one of these pictures. At any rate I think they are quite good of both you and Mr. Sheeler, so I bought some extra copies.

We enjoyed your visit in Detroit very much - come again some time soon.

I still do not see New York in the offing but have hopes eternal on that subject.

Devotedly yours

Mildred Simpson

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2/1/1935

Dear Mr. Kraus:

As I promised during our conversation, I am noting below the details in connection with the show at the Corcoran Gallery.

1 The exhibition will open on Saturday, April 13th, with an invitation for a special view from 2 to 5 P.M.

2 I have made arrangements with a good photographer who will use the Corcoran Gallery studio as a workroom. Makian will deliver the heads and pedestals this week. The photographer is sending the bill to me, as requested.

3 Mr. Kinnegerode will supply the two forms of invitation as suggested forms. I am having the catalogue printed in New York, with a photograph foreword by Henry Morrius of the Sun.

4 Will you please arrange for the following:
the selection of about 500 names from the Corcoran list for the special invitations, and any other officials, etc. who should be include for various reasons.

the names of the Honorary Exhibition Committee including either both members of the family, or - in any event - the wives of all the cabinet members and other officials - and Mrs. Roosevelt. I suggest that the Senior Hiting of the American Federation of Art, Edward Bruce, and Kinnegerode be included (or their wives), as the art officials.

the names of the committee to be sent to me promptly so that I may incorporate the list in the catalogue we are issuing for distribution at the opening and later. And please let me know whether we may use your name as sponsor of the exhibition.

Since we are pressed for time, perhaps it would be best to have the invitations print in Washington. If you can appoint someone to attend to this, it certainlywould be appreciated. The invitations should really be in the mail Monday evening, and not later than Tuesday evening for Saturday attendance. It would be wise, when asking for permission to use their names, to mention the date and time of show, so that the committee may definitely be present. It will make a hit with the press and start things going in a big way.

I shall write the publicity for the Corcoran, and shall be here on Saturday to attend to the press, etc..

You have our sincerest thanks for all you have done. I hope that the success of the show will be such that you will be assured that you helped a worthy cause. The heads are remarkable from every point of view, and you will be proud of your protegé. If our expectations are realized, we shall refund your advances.

Sincerely yours,

TRUSTEES: WILLIAM W. CROCKER, President • TIMOTHY L. PFLUEGER, Vice-President • LAURANCE I. SCOTT, Secretary WILLIAM L. GERSTLE, Treasurer
WALLACE M. ALEXANDER • ALBERT M. BENDER • ARTHUR BROWN, Jr. • GEORGE T. CAMERON • MORTIMER FLEISHHACKER • CHARLES KENDRICK • KENNETH R. KINGSBURY
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SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • UNDERHILL 0336 • SAN FRANCISCO CALIFORNIA

February 1, 1935

Miss Edith Gregor Halpert, Director
Down Town Gallery
New York, New York

My dear Miss Halpert:

Because of press of work caused by our opening on the 18th, I have not been able to write you again since receiving your letter with slips inclosed for the artists this year exhibiting in the Carnegie, whose work you represent.

I had just telegraphed Mr. Peat of Indianapolis, requesting him to send me the Cikovsky, the Fiene, the Hirsch and the Bouche. I shall also arrange to have sent out the Goldthwaite and the Schmidt.

I shall make application for the others, whose works you are not able to promise me, through the other galleries and owners whom you mention.

Since we are specifically interested only in works shown by the Carnegie, in order to re-establish something of the comparison in which they were interested, the substitutions that are necessary in the case of a number of artists will not serve my purpose, although I know very well they would admirably illustrate typical phases of artists' work, should you choose them.

As to your policy of charging a rental fee, or requiring a guaranty of purchase, I do not feel that I can promise to purchase or to make sure that some one else purchases one of the paintings you send out, though I should greatly desire to do so.

Since you require it, I suppose we must count on a one per cent rental fee, but I feel that such a policy is not altogether justified, for many museums, such as mine, are at the present time struggling to keep up a high standard of quality on a very modest budget, and we are doing our utmost to make contact for the artist with a large public that may eventually become buyers.

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Miss EGH:2 February 1, 1935

Certainly those of us in the work know just what difficulties there are to overcome and what small reward we get for our efforts. We do our best to help the artist by making sure that he is spared the expense of sending his paintings to exhibitions of the kind I am now organizing, and by making every effort to find him a buyer.

I feel, too, that such a policy may eventually work a hardship on the contemporary artist, as he will be charged a fee, while old masters may still be obtained for exhibition without any such handicap.

When I speak thus frankly of your policy, do not suppose that I am unfriendly toward it. It is simply that I am not altogether convinced of its justness and advisability. Deeply interested as I am in the welfare of our contemporary artists-not only our own local group, which is an exceedingly strong one, but in all those who are struggling for success today-I am very sympathetic toward any effort that may help them ; yet I wish to point out in fairness to them, what I think of as the chief disadvantage of your scheme.

The Museum is now open most successfully, as at the end of the first twelve days there had been an attendance of over 16,000, and because of its evening openings is proving exceedingly popular with the general public.

We are looking forward to the Carnegie as our next big exhibition, and I shall be very happy indeed to show these men you represent among the other important Americans whose work we have invited for showing at the same time as the International.

With all good wishes for the New Year, I am

Very sincerely yours,

G. L. McCann Morley

G. L. McCann Morley, Curator

GLMcM:FS

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February 2, 1935

Mr. Walter Chrysler, Jr.
Chrysler Building
135 East 42nd Street
New York, N. Y.

Dear Mr. Chrysler:

As we are very eager to make definite plans for David Fredenthal, I should be most grateful for word from you regarding this matter. Have you had an opportunity to see the young man, and if so, what is your reaction?

Yesterday afternoon, Brook brought in a new canvas which is such a corker that I am eager to have you see it while it is still in the gallery. The other painting, "Dressing Room", I mentioned during your last visit, has also been delivered to the gallery.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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Febry 2, 1955

Mr. I. Emanuel Sauder
1420 Walnut Street
Philadelphia, Pa.

Dear Mr. Sauder:

Enclosed you will find the affidavit which I had our bookkeeper, Miss Hartfield, sign before a Pennsylvania Commissioner of Deeds.

I am also enclosing the original receipt to be sent together with the explanatory bills listing the price relation. Mrs. Force asked to have these three Mellon Gallery pieces returned to her promptly as she has no other record in her files.

In addition, I am sending the letter I received from Boyer Westerway. You will note that he attached a copy of his letter to Lenuth in which he definitely attributes his liability to him.

When Boyer called at the gallery a few days, I met Mrs. Goldsmith, my associate, who is mentioned in the attached. Boyer repeated several times that he had not paid Lenuth for the picture. He also acknowledged the fact that he is liable for $1000.00 at the present time, in view of his failure as agent.

Frankly, after talking to Boyer, I felt rather sorry for the poor devil. Once the warrant reaches the ears of the Pennsylvania Railroad officials, his salary will naturally be closed. There will be no possibility of getting anything from Boyer either now or at any future time if he is actually sent to jail. On the other hand, I still feel that we should have the paper and keep it as quiet as possible so that it doesn't affect his business. I suggested - on my own - stating definitely that it would have to meet with your approval, that perhaps he could issue a series of notes endorsed by Speiser, Ingersoll, or Mrs. Borie. He claims that in February he is to receive $150.00 from a Miss Brent and in April $125.00 from the Junior League. If there is some way of tying up all such funds coming in, possibly we could collect the entire amount during the period of a year.

In the meantime, please do whatever you think best but I would appreciate it, if the matter were kept away from the Pennsylvania Railroad people

Sincerely yours,

Director

Edith Gregor Halpert

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February 2, 1935

Mrs. H. Lee Simpson
2494 Iroquois Avenue
Detroit, Michigan

Dear Mrs. Simpson:

Many thanks for the pictures of the "nationally known artists with the friends of the Young Artists' Project". This is quite an achievement with the Hauptman trial going on.

We certainly had a grand time in Detroit and I am having a great deal of difficulty in adjusting myself to the humdrum existence in New York where I have to continually break down the resistance of innocent people who really do not want to own pictures. Of course, after the first month or the season is over and it is very much easier for us. These days we have too many firsts.

I do hope you will come to New York. Won't you let me know a little in advance so that we can arrange some time together. My best regards to you and Dr. Simpson.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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COPY

February 4, 1935

Mrs. John W. Garrett
4545 North Charles Street
Baltimore, Maryland

Dear Mrs. Garrett:

Thank you for your charming letter. It is so kind of you to invite us out to see you and we certainly plan to take advantage of your invitation. Miss Bacon is tied up with special work at the moment and cannot leave town. Perhaps Mr. Brook and I can manage to do so the latter part of the week. I shall let you know at least two days in advance to make sure that it will be convenient for you.

May I keep the booklet you sent me? It is most interesting and I should very much like to have it for reference. You may rest assured that I shall say nothing about your plans as I realize how important it is to keep the material fresh for publicity at the proper time.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

DEPARTMENT OF
RENAISSANCE AND MODERN ART

February 4, 1935

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I intended to answer your letter of January 28 sooner, but pressure of business and the fact that I have been more or less laid up with a cold has delayed me.

Thank you very much for letting me know that Zorach's "Mother and Child" will be on exhibition during the week of February 11. I have made a memorandum of the fact and will be down some time during that week, although I cannot at the moment say just when. Perhaps I may be able to persuade Mr. Wehle and Mr. Phillips to go down with me. I will call you up before I start down.

With kindest regards,

Very truly yours,

P Remington

Preston Remington
Curator

Kiesler 1500 Bonzi
Marquette 1800
Lies 1500
Elder Cat 7500

D 1.U.1-34

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MILWAUKEE ART INSTITUTE

MILWAUKEE, WIS.

February 4, 1935.

Mrs. Edith Halpert,
Downtown Galleries,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

This is to acknowledge the receipt of the drawing by David Fredenthal, together with the corrected invoice, a check for which will be sent to you as soon as we can get the signatures of our officers, which will be within the next few days.

I am surprised to hear that the Riggs have already advanced five dollars, but since it is an excellent lithograph I believe that I will take them, and therefore would like to have you forward me the two copies of "Center Ring" by Robert Riggs, and one print of Paul Cadmus' "The Fleet's In". I shall send you my personal check for $61.20 upon receipt of these prints.

What are you planning to do with Sheeler's exhibition? Is there any chance of getting it for Milwaukee, possibly for May or next fall? If so, let me know under what conditions it might be available, and how large the exhibition is.

I hope to have accumulated quite a nice little fund for additional prints within the next year or two, and unless I am forced to buy old masters, I will undoubtedly pay you a visit again.

Sincerely yours,

A. G. Pelikan

A. G. Pelikan,
Director.

AGP:A

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ANNETTE ROSENSHINE

GENEVIEVE BUTLER

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2131 Lyon Street

Appointments: 9 to 1 · Phone Fillmore 8991

San Francisco

February. 4,1935.

Mrs.Edith Halpert,
113 West Thirteenth Street,
New York City.

Dear Mrs.Halpert:

After all this time has elapsed I am sure you have completely forgotten my existence. You will be surprised no doubt to hear that the last few months I have been doing interior decorating.

I need not explain that grotesque sculpture has as little market out here as in New York. By the way I suppose you have never been able to dispose of the few things you have of mine. Do you still wish to keep them or do you prefer sending them to me?

My memoranda of the things you still have are two door knockers @ 45.00; ash tray @ 15.00; bronze sitting figure with stand.

I would also appreciate it if you could put me in touch with any firm that carries first rate French lithographs. We are so far away out here and it has been so long since I have been in New York that I feel quite at a loss.

I wondered if Carl Ziegrosser is still with Weyhe and if they carry them.

I am also very interested to know how you have carried on over these difficult years. I've great respect for your ability and feel sure you have held your own in spite of conditions.

With kind regards,

Cordially yours,

Annette Rosenshine

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February [illegible], 1955

[illegible]

[illegible]

[illegible]

[illegible] sold [illegible]

[illegible]

[illegible]

I shall be very grateful [illegible] in the United States [illegible].

Sincerely yours,

Director

Keith Gregor Halpert
nrc
Copy to Mr. Charles Val Clear

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1 St Paul's Court
Brklyn, Feb 5, 1935.

Downtown Galleries,
Business Office,
Sirs:

Kindly inform me as to the best day to visit your Museum in Group:
The "Flatbush Woman's Club", a group of about twenty women are interested in hearing a lecture and viewing your exhibition

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Is this feasible?

Also, kindly state the remuneration fee and whether you can arrange a program of that type for this group.

Thank you.

Respectfully,

Mrs. Celle Kettler

(Chairman).

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February 5, 1935

Mr. A. G. Pelikan, Director
Milwaukee Art Institute
Milwaukee, Wisconsin

Dear Mr. Pelikan:

Immediately upon receipt of your letter we sent the three prints requested. These inc also two copies of Lo Cartwright's "Center Ring," and one copy of Paul Cadmus' "The Fleet's In". The Freedman drawing was also sent to you.

In going through our list, I find that a number of our very [illegible] artists are not included in your selection. [illegible], the [illegible] Print Makers Exhibition changes in its [illegible] annually, and some of the artists are omitted from time to time, but shall, those who had made no new prints during that particular year.

If you wish I shall [illegible] be sent to you on approval a small selection of drawings or lithographs by the following important print makers, including several who are deceased.

Glenn Coleman	Fred Ragler
George Constant	Jules Pascin
Stuart Davis	Boardman Robinson
Archele Gorky	Niles Spencer
Pop Hart	Charles Sheeler
Samuel Halpert	Max Weber

Marguerite Zorach

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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MODERNAGE FURNITURE CORP • 162 EAST 33rd STREET • NEW YORK

Modernage

TELEPHONE CALEDONIA 5 6366

February 6, 1935

Dear Mrs. Halpert:

I am enclosing additional cards to cover the works chosen this morning. From my hurried notes, I have the following artists selected for the exhibition:

Stuart Davis (3)
Pascin (1)
William Zorach (1)
Yasuo Kuniyoshi (3)
Anne Goldwaithe (1)
Ernest Fiene (2)
Nicholas Cikovsky (1)
Alexander Brook (1)
George Ault (1)
Dorothy Varian (1)
Robert Laurent (1)
Stephan Hirsch (1)
Peggy Bacon (2)

I may have omitted names in this list!

I thought it would be a good idea to give our salesmen short biographies of the artists and I am asking for the following bits of information: Where the artists have shown and in what private and public collections are they included. May I have these from you?

Thank you for being so generous this morning.

Cordially yours,

Jean Laurent

Jean Laurent

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y. Telephone: Circle 7-7470 Cable Address: Modernart

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Alfred H. Barr, Jr.

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Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

February 6, 1935

Dear Mrs. Halpert:

Now that the Lachaise and Bingham shows are up I want to thank you a little belatedly for the loan of the Brook "Isis", Kuniyoshi "Mirror", Nakian "Young Calf", and Zorach "Affection" to our Fifth Anniversary show. They were important additions, the Kuniyoshi especially winning many words of interest and praise. Mr. Wehle of the Metropolitan especially spoke of the Kuniyoshi with enthusiasm. I should not wonder if he would act upon his interest in this picture.

Again with many thanks, I am

Sincerely yours,

Alfred Barr

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. Telephone: Circle 7-7470 Cable Address: Modernart

Director:
Alfred H. Barr, Jr.

Trustees

President:
A. Conger Goodyear

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The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

February 6, 1935

Dear Mrs. Halpert:

We would be very happy to have files of old "Jugend." We would be most grateful to Mr. Karfiol if he could give us those he has.

We would also be glad to have the Feininger reproduction which I suppose is from the Sieg der Farbe series. We do not at present own a copy and much appreciate Mr. Zorach's generosity as well as your services in letting us know.

Sincerely yours,

Alfred H. Barr

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

February the sixth
1 9 3 5.

Dear Mrs. Halpert:

Confirming our telephone conversation of today, I have had several conferences lasting for hours with Boyer and with his counsel. It appears that he has no one who could advance or would secure the payment of this money which he admits is due for the sale of the Demuth painting. An arrest at this time would be of doubtful value in the collection of the moneys due the painter.

He makes this suggestion however, that he will deliver a promissory note for $1000.00 which is to be held as collateral security; that he will surrender title to paintings, etchings and sculpture as per list enclosed valued at $1640.00; that he will transfer to us all of the shares of stock which he holds in the Boyer Galleries as collateral security.

He promises to pay as soon as collected moneys due from Dorothy Brett upon a sale which he has already made for which he will receive approximately $225.00 net. He will also pay over April 1st when received $175.00 which he has contracted with the Junior League for. He will pay over whatever commissions he earns upon other sales to Mrs. Force upon the paintings, etc. which she now has in her possession and also whatever commissions are earned in the Galleries less a deduction for running expenses and 8% which he is compelled to pay to the Pennsylvania Railroad for rent. He expects us to redeliver under some sort of consignment arrangement, the various articles on the attached list so that he can attempt to turn them into cash and use it for the payment of our account.

If this arrangement meets with your approval and if you think that the property which he wants to deliver to us is of sufficient value to warrant its use in the settlement of this account, please advise me by telephone or special delivery. I believe that we should have Mr. Demuth's approval of this arrangement. This may only be obtained by my going to Lancaster.

Yours very truly,

I. Emanuel Sauder

IES/W

I. EMANUEL SAUDER.

Mrs. Edith Gregor Halpert
113 W. 13th Street
New York, N. Y.

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February 7, 1935

Mr. Harry Wehle
Metropolitan Museum
New York, N. Y.

Dear Mr. Wehle:

I have asked the Berkeley Expressmen to call for the paintings which were sent to the Museum on approval.

I want to thank you for all your efforts in the behalf of the artists and hope that the near future brings better results.

Sincerely yours,

Director

Edith Gregor Halpert
mrc

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February 7, 1935

Mrs. Adele Metzger
Apt. Paul's Court
Brooklyn, N. Y.

Dear Mrs. Metzger:

We shall be glad to have you and your group come to the gallery to see our exhibitions any day that is convenient for you. There is no charge at this gallery.

However, I suggest that you postpone this visit until after the 15th of February as there will be no special exhibition on view before then. On the 15th, we are opening a one man show of recent paintings by Nicolai Cikovsky. At the same time, there will be a group exhibition of paintings by the other artists associated with the gallery.

Sincerely yours,

Director

Edith Gregor Halpert
mrc

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February 8, 1935

Mr. Harry Wehle
Metropolitan Museum
New York, N. Y.

Dear Mr. Wehle:

It occurred to me that you might be interested in the enclosed.

I have not see the painting, and the photograph is rather hazy. However, it gives some suggestion of the painting and the enclosed description furnishes additional information.

If this should interest you, will you please let me know. I can get the painting sent on approval. It is very reasonably priced.

Sincerely yours,

Director

Edith Gregor Halpert
mrs

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February 8, 1935

Mr. A. G. Pelikan, Director
Milwaukee Art Institute
Milwaukee, Wisconsin

Dear Mr. Pelikan:

I, too, am sorry that the Riggs print had been advanced but it may please you to learn that since we wrote to you the print has been raised $10.00 more. Thus, you are in $10.00 twice instead of $5.00.

The Sheeler paintings and drawings which were at the Detroit Society of Arts and Crafts have been returned to the respective owners and to the gallery. You will note that only a very small number belong to the artists (those marked "Collection of the Downtown Gallery" in the catalogue) and since there is so much interest in the work of Charles Sheeler, we are keeping no one man show outside of this city. In the case of Detroit, four of his pictures were purchased in that town and we felt that the society was justified in having this exhibition. The same holds true of the Fogg Museum which carried out our conditions of purchasing one picture from the show. Mr. Edward Jones of the "Upper Deck", they bought "Feline Felicity" in the exhibition.

We do not wish to be arbitrary but we like that under present conditions, where the buying (if any) is done in the New York art market, one cannot afford to let any important paintings go out of town, unless there is a definite sale. We therefore think of the best way, picture in each exhibition. In this way we make the same specialization for the alternative of a rental fee of $ per month on the picture sent. This plan has been accepted by all the museums and collectors who are buying pictures from us and of course has established definitely by the Carnegie Foundation in the American show for the Carnegie possessions.

Should you want the Sheeler show during the summer, while the gallery is closed, we can let you have it without any strings tied to it. He is the most precious artist we have because of his very limited production. It takes him three months to make a conte crayon drawing and naturally our collection of Sheelers is thereby considerably limited. Have you seen his latest painting "Shaker Buildings"? This is an oil on gesso and is one of the grandest things produced for a long time. I am sending you a photograph of this picture.. While it is small, it is one of his most important examples. The dimensions

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make it possible to sell the picture for $500.00 as compared to $2000, or more, for his larger paintings. How about adding a real American scene to the Milwaukee Museum? I do not believe Craven includes him in the Yankee Doodle School but Sheeler is unqestionably one of the leading artists of America. I shall be glad to send you this painting on approval together with his large recent canvas, "New haven", which was exhibited at the Carnegie International in 1933 and in the Chicago World's Fair exhibition in 1934.

May I hear from you? My very best regards. I do hope that your print fund will bring you towtown frequently as it is so nice to see you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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WALTER P. CHRYSLER, JR.
CHRYSLER BUILDING
NEW YORK CITY

February 9, 1935

Miss Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Miss Halpert:

I was in Detroit for one day this past week but unfortunately was so busy I was unable to get around to seeing David Fredenthal, but I hope to see him the next time I am in Detroit, possibly next week.

Sincerely yours,

Walter P. Chrysler, Jr.

WPC,jr
jm

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February 9, 1955

Mr. Herbert Winlock, Director
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Winlock:

I believe Mr. Lorach has talked with you regarding his "Mother and Child".

This beautiful sculpture will be placed on view, in the Daylight Gallery, for a period of one week, beginning Monday 14th. Naturally, we are very eager to have you see Lorach's most important contribution. The photographs are so inadequate, that I sincerely trust you will come in. Any date you specify will be a pleasure to us. May I hear from you?

I look forward to the pleasure of seeing you again.

Sincerely yours,

Director

Keith Gregor Halpert
nrc

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February 9, 1935

Mr. Nelson Rockefeller
RCA Building
Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

I want to thank you for your generous offer to help us in our effort to place William Zorach's "Mother and Child" in the Metropolitan Museum.

Following your suggestion, I have invited only the following; Mr. George Blumenthal, Mr. Robert Woolcott, Mr. Preston Remington, Mr. Henry Sayre, Mr. Wolcott and Mr. Phillips. While we have not specified any set time - knowing how difficult it is to assemble a group of important persons at one time, we hope of course that the committee will make a special visit during the week in which "Mother and Child" will be on display, in the Daylight Gallery.

While I have reason to believe that all the other members of the museum will come in, I am not quite so sure about Mr. Blumenthal. We have had no contact with him whatsoever and I wonder whether you would be good enough to recommend the best method of approach.

When do you think you will be free to drop in? Perhaps we can arrange the same time for Mr.Blumenthal.

I shall be most grateful to you for any suggestions. You realize how important this matter is to the artist, to the gallery and to the museum. We sincerely feel that an acquisition of this kind by the Metropolitan Museum will stimulate every other museum in the country and will effectively help the present desperate situation in the art world.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 9, 1935

Mr. I. Emanuel Sauder
1420 Walnut Street
Philadelphia, Pa.

Dear Mr. Sauder:

After considering the matter seriously, I agree with you that the present alternative offered by Mr. Boyer is the lesser evil. Yesterday, I talked with someone from Philadelphia and have great doubt whether any of the statements made by Mr. Boyer are true. This includes his reference to the amount due him from Dorothy Brett and possible receipts from the Junior League. On the other hand, locking him up won't bring us any cash either and after all, the money is the objective.

Don't you think there is some possibility of having his notes endorsed by Ingersoll or Brenser. Since the [illegible] devoted to our friend, it is likely [illegible] such an endorsement a little more concretely. What do you think?

In going over the items on consignment, I think his selling prices are only slightly exaggerated. On the other hand, until these are sold it means nothing to us [illegible] sure that [illegible] of these items in the New York market. Therefore, [illegible] certainly not accept the pictures in lieu of cash.

All I can say, is that I would like to have some sort of guarantee that whatever moneys do come in at the Boyer Galleries will become our property. This, in addition to the pictures which he offers to turn over to our account will give us some reason to believe that at some future time funds will reach us.

Unless you think it is absolutely essential, I prefer not to have Demuth upset with a personal call. Do you have to have his signature to any of this material, or is it not possible to write to him in detail, explaining just what is being done on his behalf irrespective of the fact that we have no actual responsibility to him. I do not like to incur the expense of a trip if it can possibly be avoided. We are not in a position to advance any further money on this transaction and hope that the above arrangement will sufficiently protect us for the time being and will assure us some return so that we can pay Demuth.

Sincerely yours,

Director

Edith Gregor Halpert

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February 9, 1935

Mr. Robert Tannahill
2171 Iroquois Avenue
Detroit, Michigan

Dear Mr. Tannahill:

Many thanks for your check for $400 which we have applied to the Marin account. How did Mrs. Clay like the "Circus?

The Sheelers have all been returned to us and they still look awfully good to me. I may as well admit that I am frightfully disappointed that all of the prints were sold, much as I enjoy seeing them. Detroit has such fine American examples that we like to see other fine examples remain here also. I have great hopes that "View of New York", which I still feel is one of the great modern pictures, incorporating the complete essence of Sheeler's approach to life and art, would be added to the museum collection. Frankly, in view of the importance and rarity of the conte crayon drawings, I felt that Detroit would want to own at least one in this medium. Sheeler is unique in the contemporary art world in the use of black and white. Marin's drawings are the only examples which are similar in color content but of course the Sheeler drawings are 100% American in their approach and definitely relate to the machine age in their precision and [illegible] control. The "Doorway" is the outstanding example but "Mill in Chemique" is more related to Detroit since it portrays a section of the Ford factory.

Perhaps in the near future some of the Detroiters will take advantage of the opportunity.

Pardon me for preaching but, as you know, I feel very strongly about Sheeler's work and, in looking ahead, realize how vastly important his pictures will be in the future, in relation to American cultural history.

I want to take this occasion to thank you again for all you have done to make his exhibition a success in Detroit. I, too, feel confident that something will eventually materialize. In any event, his reputation has been considerably enhanced through the beautifully displayed one man show.

My best regards and please remember me to Mrs. Clay.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

DEPARTMENT OF THE AMERICAN WING

February 11, 1935.

My dear Mrs. Halpert,

I will be glad to come and see your collection of Folk Art in the near future, as I have always had a personal interest in this artistic expression.

I doubt if there is any more space to be devoted to Pennsylvania German objects as the De Forest collection is a fairly representative collection of the art.

Very sincerely yours,

Joseph Downs.

Joseph Downs
Curator

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13 Street,
New York City.

DIU

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February 11, 1935

Mr. James Rorimer
Metropolitan Museum
New York, N. Y.

Dear Mr. Rorimer:

You are cordially invited to view the "Mother and Child" by Lillian Gotsch.

This group will be on display in the Daylight Gallery, at the above address, until February 16th.

I look forward to the pleasure of seeing you during the week.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 11, 1935

Mr. Stanley Resor
Greenwich, Conn.

Dear Mrs. Resor:

Since your last visit, we have received a new group of Carl Sheeler's [illegible], including some exceedingly [illegible] objects. Won't you come in to see us soon again?

I [illegible] to the [illegible] painting by [illegible] Sheeler. It is [illegible] gesso and [illegible] the [illegible] qualities characteristic of this [illegible]. A photo [illegible] is being [illegible] superb [illegible]. This, however, is not [illegible], as the color elements are so essential in this painting.

In view of present conditions in the art world, we have marked this picture at an unusually low price for a man of Sheeler's standing in the art world - $900.00. We have a comprehensive group of paintings and drawings by him which I shall be very glad to show you when you pay us a visit.

It may interest you to learn that we have recently made arrangements with Mr. Stieglitz and are now handling the work of Marin and O'Keeffe, including two very fine canvases of Barns by the latter.

I look forward to the pleasure of seeing you again.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 11, 1935

Miss Elizabeth Sprague
Print Club of Rochester
4[illegible] University Avenue
Rochester, N. Y.

Dear Miss Sprague:

The final circuit of the 6th annual American Print Makers is now being arranged.

You are one of the normal participants previously and it occurs to me that you might be interested in the present exhibition during May. This is an [illegible] thus far assembled and it is the [illegible] Cincinnati Art Museum, here it is on view [illegible]. During its show at this [illegible] Print Makers [illegible] prints were sold to museums and collectors.

The circuit [illegible] the third and last [illegible] for two months [illegible] and covering the summer months, beginning June and ending September 30th.

If you are interested, please let me know at once. Incidentally, it is [illegible] stipulation to the effect that a minimum of three prints must be sold or purchased from the group. As many of the leading artists are represented in lithographs or etchings priced at $5.00, this stipulation is really a matter of form. Some of the colleges are paying a rental fee of $15.00 for the exhibition and we are offering either alternative.

May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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GRAND CENTRAL ART GALLERIES, INC.
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2-2413
CABLE GRANDART

February 12, 1935.

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

My congratulations on your excellent publicity in this morning's Tribune. This is just about as fine and high grade bit of publicity I have seen in a long time.

With kindest regards,

Yours truly,
Erwin S. Barrie
Manager.

ESB:DN

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February 12, 1935

Mr. Joseph Downs, Curator
Metropolitan Museum ofArt
New York, N. Y.

Dear Mr. Downs:

Thank you for your letter.

I am very much pleased that you plan to pay us a visit. I want to call your attention to the fact that while I stressed the Pennsylvania-German objects in relation to your DeForest Collection, we have a complete representation of early American art from all parts of the Atlantic seaboard and representative of most states east of the Mississippi.

It will be a great pleasure to see you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 12, 1935

Mr. Preston Remington
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Remington:

This is to confirm the fact that the Zorach "Mother and Child" has actually been set up and is on special view in the Daylight Gallery.

I look forward to seeing you shortly.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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MILWAUKEE ART INSTITUTE
MILWAUKEE, WIS.

February 12, 1935.

Mrs. Edith Halpert,
Downtown Galleries,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I am enclosing herewith my check for $61.20. I am sorry that our own funds do not permit us to make acquisitions from loan collections or to guarantee sales. Since most of our exhibitions come from the College Art Association, the Museum of Modern Art, etc., we naturally have to pay a rental fee.

Thank you for your offer to have the Sheeler show during the summer, but this is the time when our permanent collection is installed and since things are very quiet during that time, it would not serve its purpose.

I shall be glad to see the photograph which you are sending and will show it to one or two people who may possibly be interested. If anything should develop, I shall let you know.

Sincerely yours,

A. G. Pelikan

A. G. Pelikan,
Director.

AGP:A

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February 12, 193[illegible]

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I have examined the following pictures carefully and am listing below the fair market values thereof.

ARTIST	TITLE	MEDIUM	FAIR MARKET VALUE
Awa Tsireh	Two Horses	W.C.	50
Aldrich, William, T.	Gloucester, Mass.	"	200
Archer, Edmund	Susan	oil	550
Ault, George	Cooper Beech Tree	dr.	75
Beal Gifford	Sea Gulls	W.C.	500
	Briar Rock Beach	"	225
	Italian Fisherman	"	100
Davis, James L.	The Village	dr.	40
	Street Scene, Chartre	W.C.	75
	Home	dr.	35
Hart, Pop	Beachcomber-Dreaming	W.C.	250
Haven, Ethel	Basket of Almonds	oil	50
Kelly, Julia	Winter Squash	pastel	250
Knaths, Karl	Still Life	oil	550
McCouch, Gordon	The Street		500
Ross, Moffett	Potato Planter	monotype	50
Pollet, Joseph	Still Life	oil	550
Soldwedel, Frederic	Two Fishermen	W.C.	85
Varian, Dorothy	Farm in Winter	oil	200
Walkowitz, A.	The Marketplace	W.C.	250
Woodruff, Hale	Old Houses.		50

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MUSEUM OF FINE ARTS
BOSTON, MASS.

February 13, 1935.

Miss Edith G. Halpert, Director,
The Downtown Gallery,
113 West 13th St.,
New York City.

Dear Miss Halpert:

Thank you for your letter. The Zorach head ic very interesting and the refusal to purchase does not mean any hostility to his art on the part of the Museum. It merely means that we shall want to look a little further.

I am glad to hear that the Sheelers are back. The next time I am in New York I shall call you up and really have some time to see your things in the Gallery.

With best regards,

Sincerely yours,

G H Edgell

G. H. Edgell, Director.

GHE/IT

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February 12, 1935

Mr. Alfred Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Barr:

Thank you for your note. I am very glad that we had the opportunity of cooperating with you by lending some canvases to the magnificent show you assembled.

Mr. Ehle asked us to send several Kuniyoshis to the Museum as a result of his interest in "The Mirror", selected by you. However, as I mentioned to you previously, the entire group was sent back to us. It is still very difficult to break down the resistance in that organization and the artists are having a pretty tough time for it seems that the same feeling exists throughout the country. New York sets the pace and the others follow very slowly.

Do you think it would be advisable for me to call on Mr. Clark? I want to propose that the Metropolitan Museum send a good portion of its accumulated Hearn fund for living American art at once, selecting artists who are consistent museum material. These artists would sign an agreement to the effect that the pictures selected by the Metropolitan Museum for immediate purchase could be exchanged any time within five years for an example better liked by the Committee. As a matter of fact, the artist could agree to give first choice to the Museum of any pictures produced within that period until a most satisfactory canvas will have been selected. Does this sound unreasonable? I know very definitely that if the Metropolitan Museum makes this gesture that all other museums throughout the country will fall in line. The present situation is becoming so desperate that only an event of this kind can solve the problem for the more important artists.

Your suggestions in the matter will be most heartily appreciated.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y. Telephone: Circle 7-7470 Cable Address: Modernart

Director:
Alfred H. Barr, Jr.

Trustees

President:
A. Conger Goodyear

1st Vice-President:
Mrs. John D. Rockefeller, Jr.

2nd Vice-President:
Stephen C. Clark

Secretary-Treasurer:
Samuel A. Lewisohn

William T. Aldrich
James W. Barney
Frederic C. Bartlett
Cornelius N. Bliss
Mrs. W. Murray Crane
Frank Crowninshield
The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

February 13, 1955

Dear Mrs. Halpert:

I think that you might have some luck with Mr. Clark. I wish that I could offer to act as go-between but I feel that I have no influence with him at all of any kind although we are on friendly terms.

Blessings on you.

Sincerely,

Alfred Barr

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13 Street
New York City

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MILWAUKEE ART INSTITUTE
772 NORTH JEFFERSON STREET
MILWAUKEE, WIS.

February 14, 1935

The Downtown Gallery
113 West 13 Street
New York, New York

Gentlemen:

We are enclosing our check number 10200 in payment of your invoice of December 28, 1934 and of January 31, 1935 less the credit of "Joyce" by Emil Ganso making a total of $214.45.

Very truly yours,

Louise J. Riesch

Louise J. Riesch
Bookkeeper & Cashier

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February 14, 1935

P. Lorian Miller
479 East 111th Street
Cleveland, Ohio

Dear Mr. Miller:

[illegible] possession
[illegible] Models".

[illegible] the
[illegible] also
[illegible] to us on
[illegible] from
[illegible] to judge
[illegible] that
the color is [illegible] very and out
reproduces well.

I hope to hear from you soon as we are interested.

Sincerely yours,

Director

Edith Gregor Halpert
nr'c

ARCHIVES OF AMERICAN ART

Prior to publishing information regarding sales, transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

February 15, 1955

[illegible]

[illegible]

[illegible]

[illegible] photo-
[illegible] or-
[illegible] and
[illegible] of ill-
[illegible]

[illegible] fine
[illegible] to send it
to the [illegible] or more.

[illegible]

Sincerely yours,

[illegible]

Director

Faith Gregor Halpert
mfc

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February 15, 1935

Mr. A. G. Pelikan, Director
Milwaukee Art Institute
Milwaukee, Wisconsin

Dear Mr. Pelikan:

Thank you for [illegible] the enclosed check.

I evidently [illegible] to mention the fact that we are now also working on a [illegible] basis. [illegible] to museums with a charge of [illegible] the selling prices of the pictures consigned. [illegible], the rental fee for the [illegible] that the sum total of such an exhibit [illegible] the arrangement makes possible [illegible] the year. In some [illegible] through exhibitions. [illegible] so that you would have the alternative [illegible] of the sales guarantee which does not [illegible] in the arrangements.

It occurred to me that at some [illegible] might be interested in having a show of [illegible], stressing the Pennsylvania-German [illegible] to the catalogue issued by the museum [illegible], "American Folk Art", you will see that, [illegible] from the Pennsylvania territory. As you probably know, it included the collection shown at the museum and sold it to one of the best [illegible] collectors who loaned it to the museum. It toured the country for a year and a half. Many similar examples are in the De Forest Rooms at the Metropolitan Museum and folk art appears in the collections of the Nelson Gallery in Kansas City, the Pennsylvania Museum, the Worcester Museum and many others.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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[illegible]n Paintings Water Colors Drawings Pri[illegible] Five to Twenty-five Dollars

Mrs Laufman

SIXTIETH STREET GALLERY
138 EAST SIXTIETH STREET, NEW YORK CITY
TELEPHONE WICKERSHAM 2-4060

February 16, 1955

Dear Mrs. Halpert,

Mr. Laufman told me last night that he talked over my gallery with you. I should be delighted if we could work together.

You may have some misgivings as to the quality of work we are handling. When we propose to sell oils at $25. So I must explain to you that the few oils we handle will be, of course, very small ones, as I feel that is the only way we can have anything in that medium.

I should be more than pleased to cooperate with you if you have any suggestions to make with reference to our handling of any of your print men. I want you to be assured that the character of the gallery will be such that no artist need feel he is in "bad company." on our walls, and I shall be glad to submit to you a list of the artists we propose to show.

I should like very much to talk this over with you. We are trying to open by the 20th, if possible, and I would like to feature your print men in our announcements, and we must get these in the mail quickly.

Won't you let me know when I can see you?

Cordially,

Beatrice R Laufman

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Hotel Cleveland
CLEVELAND, OHIO

February 16. 1935

The Downtown Gallery
113 West 13 Street, New-York
Attention Mrs Edith Gregor Halpert
Director

Dear Madam. –

This is in reference to your letter of Febr. 14. 1935 concerning Picture of "Pilgrims Progress".

The size of it is approximately 44" x 38" painted in oil colors and in excellent preservation. It has a gold frame I believe that was originally put on.

Perhaps it would be the better way for you to set a price and the method you are accustomed to handle such matters. Upon reply I may send you this picture on approval.

Sincerely Yours
Tobias Miller
4206 John Ave
Cleveland, Ohio

BOYER

GALLERIES INC.
BROAD STREET STATION BUILDING
PHILADELPHIA

Prior to publishing information regarding sales transactions we ask that we be responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

February 17, 1925

Dear Mrs. Leipert:

I have just come from Mr. Leuder's office and he asked me to write and make arrangements with you to come to the Lotchin on Wednesday to select the work I propose to have in collection. I believe Mr. Leuder intends to write you himself, but I asked him not to make definite appointment with you as I know how difficult it is for you to go out of town. I will be in this office all week except Saturday afternoon and Sunday. However, if you should decide to come on either of these days I will arrange to stay in Philadelphia.

Please let me know what time you will be able to come, so Mr. Leuder wants me to have all the work ready for you to see in order that no time may be lost.

With kindest regards, believe me

Sincerely yours,

C. Philip Boyer
Director

Mrs. Edith G. Leipert,
Downtown Gallery,
113 West 13 Street,
New York City

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THE FRANKLIN INSTITUTE
OF THE STATE OF PENNSYLVANIA
PHILADELPHIA • PENNSYLVANIA

February 18th, 1938.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
New York City.

Dear Mrs. Halpert:

Enclosed is a list of the drawings and vignettes by Peggy Bacon, which I am sending by express, insured, today, to the Art League of Washington, as you requested. The press notices have already been sent, including the Philadelphia ones.

I am very sorry that we were unable to place any of Miss Bacon's drawings. Despite the facts that we had a great deal of publicity (I have included only that which I have duplicates of), we had a great many people in to see them and they were very well liked, it seemed as though the people were more interested in purchasing the book than the original work. We had a great many inquiries as to where the book might be obtained.

We consider that the show was a great success, but it is most unfortunate that there were no sales. Although quite a few inquired about the prices, they seemed to stop there.

Thank you for your co-operation and trouble. I believe that you will find the drawings sent in the same condition we received them. Perhaps at some future date we may be able to arrange some other exhibition.

Yours very truly,

G. Carter Cunningham

G. Carter Cunningham
Curator, Hall of Graphic Arts

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February 18, 1955

Mr. Preston Harrison
2400 So th Western Avenue
Los Angeles, California

Dear Mr. Harrison.

It was good to hear from you again. You have not written to me for quite some time but I have been following your activities in the various publications.

The School of Paris seems color and drawing, so it sounds perfectly swell and I hope that your immediate public will finally come to a realization as to what is being done by Mr. Cornelius personally with great courage.

The Pascin of which you sent me a photograph is most interesting. Personally, that type of painting by Pascin is more appealing to me. I can understand that the best must be kept safe for democracy, but pictures cannot be interned in public collections. We have the same difficulty here as it is practically impossible to sell a painting of that type and while we have some of the best painters, we have very few selling ones. Therefore, it is the practical hopeless task for the dealer. If conditions should improve, I would be interested in having this in my own collection. In the meantime, I could not raise enough to pay the expense. It occurs to me that one of the American artists would consider an exchange for Pascin still having a great name. If you will list four or five names, particularly wish to send to the American section, I shall take up the matter with them.

You have reason to endorse the statement that no man is a hero to his valet. I am sure that the French artists and public are far more appreciative of what you are doing than your own countrymen. This situation is a very common one but is hard to take just the same. We all have some experience and it is only the real love for the thing one does that makes it possible to go on. It was charming of Paul Signac. You should have many more such manifestations of appreciation.

Regarding "Art in America", I can see your point clearly. It is to be that in the terrific rush which accompanied the making of the book nobody stopped to think more clearly about the persons who helped the Government in this country. I am sure that it was just carelessness and I know how Mr. Cahill feels about what you have done. I remember that when he was working on the book he had to spend about sixteen hours a day and

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was so harrassed that he made several slip-ups.

I do hope that conditions will improve so that responsible people will have more time to think and the public will have more time to appreciate.

My best wishes to you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 10, 1935

For

Mr

James Madison High School
Bedford Avenue & Quentin Road
New York, N. Y.

Attention Miss Connelly

Gentlemen:

My attention has been called to the fact that you occasionally have exhibitions of contemporary American prints. Inclosed you will find a catalogue of our 8th annual exhibition of the American Print Makers Society. While this show is not available we have many of the prints on hand which can be assembled into a very interesting group.

If at some future time, you wish to have a print show, we shall be glad to cooperate with you.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 18, 1935

Mr. Harry Lehle
Metropolitan Museum of Art
New York, N. Y.

Dear Mr. Lehle:

Under separate cover I sent you a catalogue of our forthcoming exhibition of recent paintings by Nicolai Cikovsky.

Enclosed you will find the biographical data on this very talented painter. The show is a comprehensive one and includes work done during the past two years. There are some exceedingly fine landscapes of Wisconsin and Minnesota, as well as our own East.

I do hope you will find time to see the show during the first week as I have a feeling that you will be very much impressed with Cikovsky's paintings and may possibly consider one for the museum. He is already represented in the Chicago Art Institute, the Worcester Museum, Pennsylvania Academy, and the City Art Museum of St. Louis, as well as many important private collections.

I look forward to seeing you.

Sincerely yours,

Director

Edith Gregor Halpert
mc

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LAW OFFICES
I. EMANUEL SAUDER
GUARANTEE TRUST BUILDING
1420 WALNUT STREET
PHILADELPHIA

February eighteenth,
1 9 3 5

My dear Mrs. Halpert:

I have had several conferences with Boyer in an endeavor to work out the settlement which was suggested by our recent correspondence. He is willing to do anything that we suggest. He is willing to deliver into your physical possession the list of etchings, paintings, sculpture, etc., which he submitted. He would prefer that these matters be redelivered to him so that he can attempt to sell them here in his gallery. He is willing to deliver a promissory note executed by the Boyer Galleries, and endorsed by himself, to you as agent for Bemuth. He is also willing to turn over the controlling interest in the stock of the Boyer Galleries. He has not as yet gotten any money from Dorothy Brett but he expects that that should come in before Wednesday.

In order to give you good title to these etchings, paintings, etc., which he offers to deliver to you, it would be advisable for you to take physical possession and then, if you are willing to let him attempt to sell them in his gallery, turn them back to him after he signs a consignment receipt to you. I have accordingly arranged to have Boyer meet you or your representative here in Philadelphia on Wednesday, February twentieth, in order to give you actual possession.

I would appreciate it if you will arrange to keep this appointment, bringing with you some of your regular consignment forms upon which we could enter these respective items and obtain a receipt.

Please let me hear from you promptly stating what time on Wednesday you can be here.

Yours very truly,

I. Emanuel Sauder

I. EMANUEL SAUDER

S R

Mrs. Edith Gregor Halpert,
113 West 13th Street,
New York City, N.Y.

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February 18, 1935

Mr. Robert Straus
720 Park Avenue
New York, N. Y.

Dear Mr. Straus:

Now that you are back in our fair country, I thought I would start worrying you some more.

No doubt you have seen Reuben Nakian recently and have been told of his discouraged mood. Poor Reuben is really having a very sad time as he produced some of our best contemporary sculpture under the most difficult conditions. I doubt whether any other sculptor could have stood the "gaff".

Now that he has almost reached his objective, it is too bad that the entire plan is being held up by the fact that he cannot get the President to pose. While several of the other officials should be in the show, it is not quite as serious as it would be to omit the President. After all, the entire group is based on that one portrait.

We are all ready for the show which will unquestionably provide one of the sensations of many seasons. This will be the first occasion on which official portraiture is also fine art. The show will glorify not only the artist but the entire "New Deal" which has you to thank for making this possible. The Corcoran Gallery will follow up the New York Show with an imposing exhibition in Washington. However, as I said, nothing can be done unless we can get the President to pose in the very near future. The season is slipping by quickly and I should hesitate to have the show latter than the 1st of April.

Do you think you can arrange for this sitting. Reuben mentioned that Mrs. Roosevelt could put it over after she sees the completed group. Perhaps you could arrange to have her come down to look at the heads which are already patined and are entirely effective. I have a hunch that when she sees what Nakian has done she will make the necessary arrangements for the President to pose.

I hesitated to burden you with this problem so consistently but you have already done so much that I hope you will make this final effort.

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On the other hand, if there is anything I can do I should be delighted to come to Washington and knock at all the portals. Won't you please let me know. Nakian is broke again and is growing desperate. The show will put him over definitely and he will no longer trouble you.

My sincerest thanks for all you have done and for your future suggestions.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 20, 1935.

Mrs. Edith Halpert
Downtown Gallery Inc.
113 West 13th Street
New York City

Dear Mrs. Halpert:

We have on now a students exhibition, from which one may see that the student has been given a sound foundation of the laws of painting, without influencing his own indivudual and creative will. Therefore every student's work is different from each others.

I am writing you, because I believe that you might be so good as to address the students on one of our Monday evenings - Discussion Forum - from the point of view of your professional experience, what you think is generally lacking, and to what you think the students should give the most care in studying. A few minutes such as this would give them and us the most lovely inspiration for our future work. And therefore, I beg you, very much indeed, to do us this great favor.

My secretary will call on Saturday morning, and I will appreciate it very much if you will let her know then what Monday evening in March would be the most convenient for you. If you are not going to be in, will you be so good as to leave a message for me.

Thanking you and looking forward to having you with us on one of our Mondays, I am,

It would be lovely!

Very sincerely yours,

Annot

President
ANNOT ART SCHOOL

A:AH

908 RKO Bldg.
Rockefeller Center
New York City

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$ 1000 xx/00 Philadelphia Feb. 20 1935

One day after date promise to pay to the order of The Downtown Gallery Agent for Charles Demuth

One thousand xx/100 Dollars

Payable at

Without defalcation, for value received

BOYER GALLERIES INC

No Due

President & Treasurer

U.S. Bond No 125 A. Pomeranz & Co Stationers, Printers & Blank Book Makers, Philadelphia

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February 20, 1935

Mr. George McKearin
Hoosock Falls, N. Y.

Dear Mr. McKearin:

Under separate cover, I am sending you two checks, one [illegible] out by the gallery and one in my own name, as I decided to keep a vessel of the items for my private collection.

I am so sorry that it took so long to effect any results but you can appreciate the latter since you are acquainted with the status in the early American art field. Will you please let me know what to do with the balance of the material. As I advised you previously we sent up some of the birth certificates to the Misses Duchenal and still have several on hand. Frankly, I do not like the idea of parting with them because I realize that they are very good examples but we cannot make any further purchases and our clients have just stopped acquiring examples in this particular field of folk art. The major interest is in large oil portraits and the small things are being completely overlooked.

I shall await your wishes in the matter.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 20, 1955

Mr. Herbert Winlock, Director
Metropolitan Museum
New York, N. Y.

Dear Mr. Winlock:

I am so sorry that you did not get in to see the William Zorach "Mother and Child" while it was shown so advantageously in the Daylight Gallery. As the Gikovsky show was scheduled to open today we were obliged to move the sculpture.

However, it is now in in [illegible] and while the background is not particularly successful, the group still looks exceedingly handsome. We shall have it here for a short period and I sincerely hope that you will honor us with your visit in the near future.

When you decide to come down, would you be good enough to have your secretary telephone me as I do want to be here when you come. I look forward to seeing you.

Sincerely yours,

Director

Edith Gregor Halpert
mrc

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NRA MEMBER U.S. WE DO OUR PART

NATIONAL RECOVERY ADMINISTRATION

WASHINGTON, D.C.

February 20, 1935

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City

Dear Mrs. Halpert:

I have your letter about Ruben Nakian. I am doing everything I can to get Mrs. Roosevelt to come over and see the exhibit, but I won't know for several days whether I am successful.

I asked him the other day whether he had any money and he told me that he sold Col. Lea his bust and received $500.00, although some of this will go for casting; so I assume that he is able to take care of himself for a little while longer.

Sincerely,

Robert K. Straus

Robert K. Straus

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February 20, 1935

Dear Phillip,

On Saturday, I had cocktails with Dr. Vorhaus who acted, (according to his work) on his own behalf in connection with the Pascin estate.

First he said that both Laurent and Gaylor are on the warpath now and will not renew the contract in its present form under any circumstances.

Furthermore, Vorhaus states that the interpretation made of the clause referring to the proposed ownership of 20% does not make it possible for us to take 20% of the pictures since sole ownership has been signed over to the three men in the original contract which I saw it was not very well drawn up. I suppose I should have read it more carefully before signing.

In the later clause stipulating the 20% reference is made to the "proceeds, or pictures". Thus, they feel that they can sell the entire group for an price they wish and give us 20% of the proceeds which may be $10.00 or anything they wish.

Of course, it goes beyond the highest degree that they should want to do it but Robert is acting rather in a bad way and is becoming so grasping that I do not think he will stop at anything. Gaylor is just acting natural as he has always been a very low-down cuss when it came to money matters. Vorhaus is willing to continue the ~~[illegible]~~ arrangement but I do not think he will fight the two boys against his own advantage. He has however, offered to split with them and consign his share to the gallery.

I feel terribly disturbed about the whole thing and do not know whether their interpretation can supercede ours. What do you think? Do you consider it advisable for us to take all the pictures we now have on consignment and put them in some warehouse so that they cannot possibly get them without an injunction? On the other hand, they may sell the group outright to a museum and our original receipt can be used to include the pictures we have.

Don't you please get in touch with me as I think the time element is important in this case. I do not dare put on paper what I think of those *!!**!

Sincerely yours,

Edith Gregor Halpert
nrc

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AFA

February 21, 1955

Mr. Tobias Miller
1206 John Avenue
Cleveland, Ohio

Dear Mr. Miller:

Thank you for your letter.

The customer, proceeding in connection with early American paintings in to view the picture shown to us on a level [illegible] a definite price set on it by the owner. We do not have to [illegible] offer and prefer to have the price stimulated in [illegible]. In any event, it would be impossible for us to pass judgement on the picture from any point of view, unless the original [illegible] shown here. If you prefer, it may [illegible] us on consignment, in which case [illegible] a commission of 33 1/3%. Please let us know your decision in the matter.

Sincerely yours,

Director

Edith Gregor Halpert
mc

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February 21, 1935

Mr. Preston Remington
Metropolitan Museum
New York, N. Y.

Dear Mr. Remington:

It was a great pleasure to see you at the Gallery. I am so glad that you and Mr. Phillips liked Zorach's "Mother and Child".

The sculpture has removed from the Daylight Gallery and we found it possible to place it in our courtyard where it will be on view for several weeks.

I am writing this to you in the event that you wish to have some other members of the staff see this very remarkable sculpture.

Sincerely yours,

Director

Keith Gregor Halpert
mrc

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THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

February 21, 1935.

Mrs. Edith Halpert, Director
The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

Many thanks for your suggestion about the little Winslow Homer painting, but I am afraid it is not what we need just now. I hope to get down to see the the Cicovski exhibition, however, for I like his work quite a good deal.

Sincerely yours,

Harry B. Wehle

Harry B. Wehle
Acting Curator

EC

ARCHIVES OF AMERICAN ART

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THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

February 21, 1935.

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Mrs. Halpert:

I made several sincere efforts to see Zorach's statue. It was through no lack of interest that I was not able to get downtown, but I am very glad to hear that the statue will be in your place for a little while longer.

Yours sincerely,

H. E. Winlock,
Director.

HEW:M

D. I. V.

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February 22, 1935

Mr. Nelson Rockefeller
RCA Building
Rockefeller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

I am enclosing a left wing art magazine. I thought you would be interested in the article on Page 3 where you are listed as a marked man. The writer of this is anonymous but he certainly has a good sense of humor.

Apropos, of our conversation regarding, regarding Grant Wood and the "Yankee Doodle School" in art, I would suggest that you read Stuart Davis' article on Page 6. This is a fine period of shattered idols.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 22, 1935

Mr. Hardinge Scholle, Director
Museum of the City of New York
103rd Street & Fifth Avenue
New York, N. Y.

Dear Mr. Scholle:

Quite some time ago your Mr. Appleton borrowed from our gallery a figurehead found in New England.

We now have one of the finest figureheads in the American tradition. This is called "Ceres" and is an outstanding example. In our experience we have had quite a number of figureheads, many of which we have sold but this is the best of the entire group. We shall be very glad to lend the figurehead to the Museum of the City of New York for a period of a year or more as we do not have the gallery open for exhibition and it seems unjust to keep this remarkable sculpture tucked away.

If you are interested, won't you please come in so that I may show this to you. We have two or three others which may interest you under the same condition.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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CITY ART MUSEUM OF ST. LOUIS

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February 23, 1935.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
New York City.

Dear Mrs. Halpert:-

You will remember my speaking to you of our local white hope, young Joe Jones. He is now in New York having a general look around and I have asked him to come to see you. In the next day or so I am hoping to send on two or three of his paintings and may send them directly to your gallery. If you would be good enough to receive them I know he would be glad to come and do the unpacking so that won't be any bother to you. I hope you won't mind my doing this but, as I understand it, he is living in a small room somewhere and has no way of receiving such a shipment. I presume he will also want to show these pictures to other people while he is in New York and will want to take them away for that purpose. I imagine this is all right with you.

It doesn't look as if the Museum is going to do anything about American art for the next few months but I hope we will be able to get busy again when our American show is put on next December.

I expect you will receive a visit from Horace Swope within the next few days if you have not already done so. He is spending a few days in New York City having a general look around. I am sure you will see him as he said he was going to look you up in regard to prints.

With kindest regards,

Yours sincerely,

Meyric R. Rogers
Director.

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~~Dartmouth & Fiske~~

Dartmouth

February 23, 1955

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I have examined the following pictures carefully and am listing below the present valuations of realizable prices.

Artist	Title	Medium	Value
James Auchiah	Old Time War Dancer	w.c.	50
Awa Tsireh	The Corn Dance	"	300
	Eagles, Doe, Pine Tree, etc.	"	200
	Deer Hunter	"	150
	Sunni Shalako Dance	"	250
Fred Kabotie	Deer Hunters	"	200
Ma-Pe-Ko	Comanche Dance Figures	"	25
	Hopi Dance	"	175
	Indian on Black & White Horse	"	35
Julian Martinez	Indian on Horseback	"	20
Nopope	Arapahoe Brave	"	50
	Cherokee Dance (Five Indians)	"	50
	Ceremonial Buffalo Dance	"	150
Tonita Pena	Eagle Dance	"	15
	Deer Dance	"	12
	Two Figures	"	20
	Hunter	"	10
	One Figure	"	15
	Musicians	"	20
	Eagle Dance	"	20
	Ceremonial Dance	"	40
	Ceremonial Dance	"	40
Anonymous	Rene Valle, U. H.	oil	250
	Portrait of Daniel Webster	"	250
	Indian Chief of the Omahas	w.c.	100
	Still Life with Watermelon	pstl. on velvet	400
	Yellow Rose Black Background	tinsel & oil, glass	40
	Little Girl	pastel & charcoal	35
	Marie Maria	pstl. on glass	55
	Man with Red Collar	oil	110
Francis Portzline	Birth Cert., Marie Portzline	fracture	65
Anonymous	View of the Town of Boston	oil	300
	Coat of Arms	" on oval tin	50
D. D. Stannope	N. Y. Fashions	w.c.	35

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Mrs. John D. Rockefeller -2 February 25, 1935

ARTIST	TITLE	MEDIUM	PRICE
J. H. Bufford	Camp of Mass. 6th Regiment	colored litho.	15
Anonymous	Com.Oliver H.Perry	Scrimshaw-whales tooth	75
	Base Ball Player	wood carving	500
	Gen.McClellan on Horse,w.v.	etal	225
William T. Aldrich	Landscape	w.c.	250
Abraham Angel	Paisaje-Tepito	oil	500
Frank G. Applegate	The Ranch	w.c.	30
George C.Ault	Back of Potchin Place	cr.	60
	Roofs	oil	350
Peggy Bacon	Morris Ernst	pastel	150
Gifford Beal	Village Street,Rockport	dr.	50
	Barnum & Bailey Circus	w.c.	175
	Riverside Drive	"	125
	Beach Scene, Rockport	"	100
	Beach Scene,Salt Island	"	100
Julius Bloch	Arc Lights	"	40
Simeon Braguin	Back of the Town	"	125
Alexander Brook	Berita Ferguson	oil	650
James Chapin	Cut-Buildings	w.c.	150
James H. Davis	Seated Nude Figure	w.c.	75
Stuart Davis	Salmon, Paris	Gouache	75
Charles Demuth	Beach Study #3	w.c.	400
Isami Doi	Rolled Sleeves	oil	200
Thomas Donnelly	Inter Landscape	"	300
Thomas Eakins	Portrait of Architect	"	5000
Ernest Fiene	Elm Trees	w.c.	200
Foujita	[illegible]	colored litho.	50
Leil Ganso	[illegible]	Gouache	125
Wood Gaylor	[illegible]	w.c.	20
Constantin Guys	Demoiselle a Venise	dram.	300
Samuel Halpert	Lake	wash dr.	75
	Artists' Shacks,Gloucester	w.c.	200
Pop Hart	Crouch Players		90
	Gallery Sketch - Opera House	w.c. both sides paper	200
	Sarah Bernhardt theatre		
	Senegal Soldiers Entering Mules-	w.c.	250
	Street Scene - Sketch	w.c.	250
	Portrait Majec,Trinidad	"	200
	Pack Horses	"	200
	Area Monument, Fez	"	500
	The Rock	"	250
Amy Hartung	In Provincetown	"	25
Lt Fan Hirsch	The Mauve Hat	"	75
	Snow Peak	pastel	150
Charles Hopkinson	Rocky Coast	w.c.	200
	Marsh No. 3	"	300
	Mountains	"	300
Bernard Griffiol	Girl with Yellow Shawl	oil	400
Julia Kelly	Red Brick Church	"	350
Frederic Knight	Head	"	250
Benjamin Kopman	Painting in Oils	"	200
Charles Kvapil	Three Nude Women	colored litho.	50

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Mrs. John D. Rockefeller, Jr. -3 February 23, 1935

ARTIST	TITLE	MEDIUM	PRICE
Luigi Lucioni	Toward S. Barre, Vermont	oil	100
Charles J. Martin	Truro Hills	w.c.	100
Carlos Merida	Marina	gouache	75
	Acrobatas	"	75
	Two Figures	"	75
	Caroussel	"	75
	Les Moissoneurs	w.c.	150
Ross Moffett	Loma of the Dunes	monotype	50
Willard Nash	Self Portrait	w.c.	175
Jules Pascin	Promenade, Tunis	dr.	300
Marc Perper	Figure in Green	oil	100
George Picken	Crane and Boat	"	250
	Pine Ridge	w.c.	50
Joseph Pollet	Farm House	"	75
	Landscape	oil	1000
	Still Life	w.c.	150
Rossi	Landscape with Figure	dr.	35
Ben Shahn	Girl in Kimono	oil on paper	75
H. E. Schmitkenberg	Hawthorn Jar	oil	350
Dorothy Varian	Early Spring Ploughing	"	300
A. Walkowitz	The Marketplace	w.c.	300
C. Washburn	The Patriach of the Tribe	etching, original	50
Max Weber	Winter Cup	gouache	650
	Stillife	w.c.	450
	Young Cedars, Canaan	"	550
	Portrait of a Young Woman	oil	500
Denys Wortman	In Dixie	gouache	60
	Speakeasy	"	60
Marguerite Zorach	Sixth Avenue L	w.c.	250

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February 23, 1936

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mr. Rockefeller:

I have examined the following pictures carefully and am listing below the fair market values thereof.

ARTIST	TITLE	MEDIUM	FAIR MARKET VALUE
James Auchiah	Old Time War Dancer	w.c.	20
Awa Tsireh	The Corn Dance	"	300
	Eagles, Doe, Pine Tree, etc.	"	200
	Deer Hunter	"	150
Fred Kabotie	Kuni Shalake Dance	"	250
Ma-Pewie	Deer Hunters	"	200
	Comanche Dance Figures	"	25
	Rain Dance	"	175
Julian Martinez	Indian on Black & White Horse	"	35
Mopope	Indian on Horseback	"	30
	Arapahoe Brave	"	30
	Gourd Dance (Five Indians)	"	50
Tonita Pena	Ceremonial Buffalo Dance	"	150
	Basket Dance	"	15
	Deer Dance	"	12
	Two Figures	"	20
	Hunter	"	10
	One Figure	"	15
	Musicians	"	20
	Eagle Dance	"	20
	Ceremonial Dance	"	40
	Ceremonial Dance	"	40
Anonymous	Keene Valley, N. H.	oil	250
	Portrait of Daniel Webster	"	450
	Last War Chief of the Oneidas	w.c.	100
	Still Life with Watermelon	ptg. on velvet	400
	Yellow Rose Black Background	tinsel & oil, glass	40
	Little Girl	quill ptg. fractur	35
	Hertz Maria	ptg. on glass	55
	Man with Red Collar	oil	110
Francis Portzline	Birth Cert., Marie Portzline	fractur	65
Anonymous	View of the Town of Boston	oil	300
	Coat of Arms	" on oval tin	50
B. D. Stanhope	N. Y. Fashions	w.c.	35

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ARTIST	TITLE	MEDIUM	FAIR MARKET VALUE
J. H. Lufford	Camp of Mas.6th Regiment	colored litho.	15.
Anonymous	Com. Oliver H. Perry	Scrimshaw-whales Tooth	75
	Base all Player	wd. carving	500
	Gen. McClellan on Horse,W.V.	Metal	225
William T. Aldrich	Landscape	w.c.	250
Abraham Angel	Paisaje-Tepito	oil	500
Frank G. Applegate	The Ranch	w.c.	30
George C. Ault	Back of Patchin Place	dr.	60
	Roofs	oil	350
Peggy Bacon	Morris Ernst	pastel	150
Gifford Beal	Village Street, Rockport	dr.	50
	Barnum & Bailey Circus	w.c.	175
	Beach Scene, Rockport	"	100
	Beach Scene, Salt Island	"	100
Julius Bloch	Travelers	"	40
Simeon Braguin	Back of the Town	"	125
Alexander Brook	Donita Ferguson	oil	650
James Chapin	Out-Buildings	w.c.	150
James E. Davis	Seated Nude Figure	"	75
Stuart Davis	Statue, Paris	gouache	75
Charles Demuth	Beach Study #3	w.c.	400
Isami Doi	Tying Sleeves	oil	200
Thomas Donnelly	Winter Landscape	"	300
Thomas Eakins	Portrait of Architect	"	8000
Ernest Fiene	Elm Trees	w.c.	200
Foujita	Nude Woman Reclining	colored litho.	50
Emil Ganso	Night in Paris	gouache	125
Wood Gaylor	Woman Reclining	w.c.	30
Constantin Guys	Demoiselle A Venare	dr.	500
Samuel Halpert	Nude	wash dr.	75
	Artists' Shacks, Ogunquit	w.c.	200
Pop Hart	Croquet Players	"	90
	Gallery Sarah Bernhardt Thea.	" both sides paper	200
	Sarah Bernhardt Theatre	"	250
	Bengal Soldiers Watering Mules	"	250
	Street Scene Marakech	"	200
	Portrait Akajee, Trinidad	"	300
	Pack Horses	"	500
	Arab Encampment, Fez	"	350
	The Brook	"	25
Amy Hartung	In Provincetown	"	75
Stefan Hirsch	The Mauve Hat	pastel	150
	Snow Peak	w.c.	300
Charles Hopkinson	Rocky Coast	"	300
	Marsh #3	"	300
	Mountains	oil	800
Bernard Karfiol	Lil with Yellow Shawl	"	350
Julia Kelly	Red Brick Church	"	250
Frederic Knight	Head	"	200
Benjamin Kopman	Painting in Oils	colored litho.	50
Charles Kvapil	Three Nude Women		

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 February 23, 1935

ARTIST	TITLE	MEDIUM	FAIR MARKET VAL.
Luigi Lucioni	Toward S. Barre, Vermont	oil	100
Charles J. Martin	Truro Hills	w.c.	100
Carlos Merida	Marina	gouache	75
	Acrobatas	"	75
	Two Figures	"	75
	Caroussel	"	75
	Les Moissoneurs	w.c.	150
Roma Moffett	Loma of the Dunes	monotypes	50
Willard Nash	Self Portrait	w.c.	175
Jules Pascin	Promenade, Tunis	dr.	500
Marc Perper	Figure in Green	oil	100
George Picken	Crane and Boat	"	250
	Pine Ridge	w.c.	50
Joseph Pollet	Farm House	"	75
	Landscape	oil	1000
	Still Life	w.c.	150
Rossi	Landscape with Figure	dr.	25
Ben Shahn	Girl in Kimono	oil on paper	75
H. E.Schnakenberg	Hawthorn Jar	oil	350
Dorothy Varian	Early Spring Ploughing	"	300
A. Walkowitz	The Marketplace	w.c.	300
C. Washburn	The Patriach of the Tribe	etch., original	50
Max Weber	Pewter Cup	gouache	650
	Still Life	w.c.	450
	Young Cedars, Canaan	"	550
	Portrait of a Young Woman	oil	500
Denys Wortman	In Dixie	dr.	60
	Speakeasy	"	60
Marguerite Zorach	Sixth Avenue "L"	w.c.	250

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February 27th, 1935

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I have examined the following pictures carefully and am listing below their fair market value at date of gift.

ARTIST	TITLE	MEDIUM	FAIR MARKET VAL
Bellows, George	Under the Elevated	W.C.	700
	Head of Woman	dr.	500
Blume, Peter	Museum	"	500
	Obelisk	"	500
	Harps	"	500
	Flemosina	"	500
	Parade	oil	2500
	Study for Parade	oil	750
Bonhomme	Le Cloun	W.C.	25
Bonnard, Pierre	Nude Debout	dr.	200
Emil Branchard	Landscape	"	50
Brook, Alexander	Self Portrait	oil	900
	Geo.Biddle Playing Flute	"	1500
	Nude Standing Near Chair	dr.	75
Burchfield,Charles	Rogues Gallery	W.C.	500
	Beech Trees	"	500
	Cattails	"	500
	Winter	"	900
	The City	"	500
	The Willow Tree	"	350
	The First Hepaticas	"	350
Canade, Vincent	Landscape	oil	175
Chagall, Marc	The Clown	W.C.	500
	Adam and Eve	"	100
Charlot, Jean	The Drinker	oil	200
	La Jarana	"	100
	Builder Carrying Stone	"	400
Coleman, Glenn	Angelo's Place	"	850
	Washington Square	W.C.	200
Davis, Stuart	Rue du Main	"	175
	Gasoline Tanks	"	250
	Composition #5	dr.	75
	Composition#3	"	75
	Place des Vosges	oil	650

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Perm adds:
Banco Nacional de Mex
Isabel la Catolica
Mex. D.F.

Insurgentes 420
Mexico D. F. Feb. 24, 1935.

Dear Edith, Where in Hell letter you promised? I am waiting to hear the news of all the New Yorkers who are stepping off trees by trees. It's an international epidemic. Three Mexican boyfriends got killed in one week. I want to hear the news from you, Modom. Of course if Arthur Frank marries Romany Marie, that went with Fear Thurcraud for you. Don't try to tell me you haven't been waiting for Papa, you minx!

After superintending the rescue of the passengers on the Lithania, supplying them with the necessities while we forgot - had to compute her it carry, taking merry, [illegible] the [illegible] which I've [illegible] Paramount - the fabric, I mean); [illegible] Cheering up the poor souls we found [illegible] joke about [illegible] in Mexico - of course, [illegible] the business [illegible] had been done, perfectly [illegible] the [illegible] are"! [illegible] the end of [illegible] the cover and [illegible]

Dear, [illegible] a few lectures of a dramatropos [illegible] Cocktails waste our time - not now, but with her intimate friends.

She has a mind [illegible] the [illegible] entertainment with the [illegible] Mexican things around me, & [illegible] Mexican [illegible]. It was the [illegible] - after a year in Mexico. It was the [illegible] this for that: I had [illegible] with a suitcase, as my [illegible] Mexicans, and on the morning that I found the drinking water popping in the grass by my bedside, I did leave the hotel and gone to one of the three steam heated flats in Mexico City. Also [illegible] doesn't indiscriminately introduce her to one's Mexican

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als because Mexican are impulsive fellows & have been known to draw a machete on ~~the~~ or another of the souls who have introduced them to the lady. It's no use explaining to Elsa, she doesn't listen — except when she hopes to be able to twist innocent remarks into indictments against one's intimate friends. But she is a little girl at heart. The kind of a little girl whose parents don't understand that she turns the wings off flies in course of her precocious interest in entomology.

She has given back to her young charges in large. The night before we left, she danced in her pajamas leaning on the telephone. I must say that Elsa has never been known to ring a ring of real telephone, this time she was a little not the thing being. There were a few things I had to explain to her before we turned, odds in Tiste — they never know from Theatre.

Some of these Mexicans who come to TCU seem not to realize a person who lives in a house full of things that fascinate interest them. Elsa, the house Elsa, not to go to the house that shows with lots of things that the Mexicans — turned under my there in Mexico City. It was the fascinated to see an house to get into — fascinated. It was the fascinated to. Tiste — they never know from Theatre. Even if you don't have with, like Mexicans. Tiste, one of the most understanding of women, might object to a stranger examining her furniture and things, with an eye to buying some of it. Certainly if a rich lady who had lived and had the wealth then nor that she would ask Mexicans to take an inventory the house. Besides I don't think they intend it on, in fact I am sure of it. I was so humble, my voice trembled.

"I moaned 'Please Elsa, please don't do that.' She was adamant. Didn't I need scrapes? didn't I say that I had some things? Why didn't she send a few things to me? She hated seeing me in a bare apartment, in Mexico & besides it was no trouble at all for her. She wanted to do it. You let her do it.

Now, I could stop her only by telling me that when Bettina was engaged on a piece of writing she was not to be disturbed; that I had come to Mexico to give her security (a lie) & that no one, not even, was to be disturbed. Time doesn't get no shorter. [illegible] I keep mentioning to myself that I'm here in security, to do things I've wanted to do. "Life is short." [illegible] Conflict in Mexico. "Life is too short." [illegible] is no need to [illegible] about it. [illegible] more [illegible] in [illegible]. [illegible] because it's [illegible] [illegible] [illegible]

She has several good reasons. One, she has done enough for the American artists without pay. Then there is the less sordid side - her interest in me. Elsa, all over, always thinking about other people.

You see, she doesn't want to sell or to work on the business end of the gallery. (When she finished it seems that the business end of the gallery is buying the stationery & [illegible], with her approval.) She tries organize the [illegible]: the [illegible] shows [illegible] in the [illegible] "[illegible]" [illegible] time in the [illegible] business [illegible].

You [illegible] [illegible] her - [illegible]. She was already [illegible] [illegible] already improved [illegible] [illegible]. So that called for something - I said that [illegible] [illegible] [illegible]

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5.

almost forgot to tell me about his third degree & when he did he said that Elsa had seemed to be crazy about me, wanted to know all — & he laughed. Being a true Mexican he thought she was trying to find out about my sex life & HAD SHE was jealous as all women are in the minds of our little Mexican cousins. What he really told her, not consciously of course, I can't guess. Then I've been hearing that she was in Town. When I ran into her, I asked about Stefan. She exclaimed "Why, haven't he written to you?" That floored me. What should I say in answer to that? Who you suppose she has discovered the fact that "others" have been secretly corresponding all these years? I'm glad he doesn't fear me carelessly in public because it makes a good smoke screen.

I must finish the telephone conversation. It was a little odd. For Stefan the arrangements were made to "surprise" me. She said "Wasn't Pitty married to Mary Vaughn?" "Yes, why?" "Didn't you — or wasn't there something said about him not being too — well — first worthy?"

Objecting to saying "I don't know" at my age I mumbled vaguely I didn't to think. Yes, I have never discussed Mary with her & I don't intend to say so. But she seemed so anxious to know. There is a mystery here — a mysterious female certainly — some one who may surprise me. The maid just the telephone rings in on the hotel & Carrie's the girl to bed. The doctor says a few days in bed with Freddie. Then I'm off to Thornton — the time now is exactly from the telephone. I'm afraid I won't be able to discuss anything decided with Carrie but in case the question is you want it — you know the City of our partnership. She is a woman in a million. Do you think I'm being mean, ask Stefan. The representative of Y. Y. Co. Do you think I'm being mean? Mo matters. She is a woman in Mo matters. Do you think I'm being mean? Mo matters. She is a woman in Mo matters. Do you think I'm being mean? Mo matters. She is a woman in Mo matters

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2000 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Feb. 25-1935

My dear Mrs. Halpert -

I have 6 modern French things at home - I can trade to anybody at all interested. About six more in Mexican which will belong to our donation until I substitute for them. But I have fine photographs available - can secure if desired.

These examples now at my home in France -

1 - Georges Rouault - quite a large oil painting - really masterly - a girl's head, Rouault's best. In 20 I have two large Rouault oil paintings to our collection - so I feel Rouault is sufficiently represented.

The 1933 Century of Progress included Rouault & the French group. He paints well and will always rank [illegible].

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2 - Emile Cayard - a nudge in oil.
I do not think Cayard is known in this country - stands well at Paris.

3 - George Kars - a very nice aquarelle - a Café scene - men & women seated at open air tables. Really worth while.
Again I have a superb Water Color & this oil painting is not collectable - so I can trade this good water color.
Kars also was included in 1933 Century of Progress - an outstanding man at Paris - sure to survive Street.

4 - André Lhote - certainly well known - I have a large painting and two aquarelles in collection. I suppose I could get rid of the water color I can spare - does he do his work quite well.

5 - Kees Van Dongen - very known - I have two in collection. This photo explains a lot of caricature but not a bad water color for anybody

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2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

6 - Henri Lepo Sarrat - a most exquisite
pastel drawing - a shore
marina - I keep one oil painting & one Water
color. He also was in Century of Progress -
It is worth while in any allocation to me
I will share - sorry no photo available.

In Museum just to come out -
Potter is getting I never figure to do it.

1 - Marc Chagall - as serious a Water Color
as Lorser Starr - Simply I keep the letter -
It is illustrated in Harrison Strand catalogue.
Dan Phil says I never should give it up.
But I could trade -

2 - Derain - a very early large Water Color -
I have photo - interesting because early -
a bit of Sargent's influence I hate to do me.
I have an oil painting - another Water Color -
a Lyric & a Sanguine.

Early or not - it is colorful &
worth while just because done in 1907/1908.

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2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

3. Roger de la Fresnaye - one of the real French men - and one of our lead. I happen to have a photo - this is a pen & ink sketch - most typical - simply I retain one for more information.

4. The Parisian Avant Garde.

I keep to this frontal in our collection - purchased 6 years ago from me.

As for exhibits I would be glad to see in our American Water Color room - not already in our collection.

Brook, Karfiol, Knaths, Kuniyoshi, Sheeler, Niles Spencer - for your room - Coleman perhaps but he is dead poor Luf.

Curry, Burchfield, Peter Blume ?, Pascin, Austin (gave away with prices), Gottlieb, Hoffer also with about prices, Luhrs, Marsh, Speicher, a peach but boy, I would love to trade on El Greco,

This is just rough notement.

Suppose you want photos of any value

In haste Martin Harrison.

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February 25, 1935

Miss Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, New York

Dear Miss Halpert:

I have at last got hold of a photograph of the Sheeler View of New York and I am seriously considering putting it up at the next meeting of the Committee. What is the lowest price that I can tell them we can have it for? You said something about $2200 as the irreducible minimum. Would it be safe to tell them that we could have it at this price and certainly not less?

With best regards,

Sincerely yours,

G. H. Edgell

G. H. Edgell
Director.

GHE/ESH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

MEMPHIS PARK COMMISSION

DEPARTMENT OF

BROOKS MEMORIAL ART GALLERY,

OVERTON PARK

MEMPHIS, TENNESSEE

LOUISE B. CLARK
MANAGING DIRECTOR

VALERIE FARRINGTON
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ATTORNEY
DAN GALLINA
SECRETARY

February 26, 1935.

Miss Edith G. Halpert, Director
Downtown Gallery
New York, New York.

My dear Miss Halpert:

We have waited to reply to your last letter until we knew definitely what our 1935 budget would be. To our sorrow, it is to remain the same and this means many of our well laid plans must be abandoned.

However, our plans for the April exhibition have gone too far to change, but we must eliminate all exhibits for which we had to pay, and this means we will not be able to have any of Miss Zorach's flower paintings. I am truly sorry, for they would add so much, and as we expect a record adult attendance we more than regret it.

October will be our next important month and I hope to see you before then to talk over a representative exhibition from your gallery for that time.

Sincerely yours,

Louise B. Clark

LBC/1

Mrs. Louise B. Clark
Managing Director.

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February 26, 1935

Mr. Meyric Rogers, Director
City Art Museum of St. Louis
St. Louis, Missouri

Dear Mr. Rogers:

It is entirely satisfactory to have the Joe Jones paintings come to us. I am very eager to see his work after the conversation with you. As a matter of fact, he phoned me a few moments ago and I made an appointment with him as I should like to meet him.

I think we shall have to employ many tong to make the american museums American art conscious. With so many millions of dollars expended on works of art annually, the past 50 years the percentage allowed for native art is a miserable little decimal. I am still hammering away at what seems to be a most reasonable idea of apportioning a definite percentage, 15 or 10, for american contemporary work. A museum can make history for itself by announcing a new policy during this period of buying a lot of American art. We are shortly arranging a group show of the very best paintings by the best artists. This exhibition will be in the nature of a museum presentation; the selection based entirely on quality, examples which the artists consider best for important museums. We shall offer two special inducements in addition to quality - a reduced price for the first three purchases; and a guarantee to exchange the specific picture purchased in this show for any other picture produced by the artist in the next three years which may be considered more desirable by that museum. Our object in being so generous is to spread some cheer among living American artists and to preserve the American culture of today.

I shall send you a list of the pictures, if you are interested as I hope you will be. I am sure your persuasive powers can work wonders on the trustees. I have seen samples of it.

Mr. Swope has been in twice and I expect to see him again.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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 February 27, 1935

ARTIST	TITLE	MEDIUM	FAIR MARKET VA
Demuth, Charles	Harley Street	W.C.	700
	In Vaudeville	" & pencil	450
	Flowers	W.C.	550
	At Laura's	"	600
	Eight O'Clock (Early Morning)	"	500
	Strolling	"	300
	Corn and Apples	"	900
	Bathing Beach	"	350
	Stairs	"	1000
	Acrobats	"	600
	In the Key of Blue	"	950
	Still Life	" & pastel	1000
Dickinson, Preston	Environs of New York	pencil & pastel	400
	Harlem River	Oil	500
	Standing Nude in the Studio	"	700
Lilshemius	Polo	W.C.	125
Friedmann, Arnold	Nude	ink	400
Gaudier-Brzeska, H.	Coiffeur	W.C.	200
Goldthwaite, Anne	Le Journal	oil	500
Gris, Juan	Sports d'Hiver	W.C. & pastel	250
Gromaire, Marcel	Waterfront, Pàlma, Majorca	W.C.	500
Hart, Pop	The Hudson	"	350
	Tahitian Girl	"	250
	Sketch for the Hostess	"	60
	Fruit Packers	"	500
	The Mella Brook, Fez	"	600
	The Merry-go-round	"	700
	Orchestra at Rocktight	"	700
	Landscape in Morrocco	"	600
	The Jury	"	500
	Horse Sale	"	650
	Ridin, Ponies	"	450
Hartley, Marsden	Juniper Down Path	oil	850
Hiler, Hilaire	Pouter Pigeons	gouache	90
	Theoule	"	75
Hopper, Edward	Back Street	W.C.	400
	Charleston Doorway	W.C.	400
	Baptistry of St. John	"	400
	Mrs. Acorn's Parlor	"	400
Jacob, Max	Three Figures	gouache	150
Kane, John	Homestead	oil	1000
Kantor, Morris	Preston Beach	"	900
Bernard Karfiol	Figure	gr.	100
	Girl	"	100
	Reclining Figure	"	125
	Two Figures Seated	"	125
	Sketch for Painting (Hilda)	wash dr.	150
Kopman, Benjamin	Head	oil	450
	Ruin	"	300

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 February 27, 1936

ARTIST	TITLE	MEDIUM	FAIR MARKET VALUE
Krohg, Per	Rain	w.c.	75
	Portrait of the Artist	oil	500
Kuhn, Walt	Grapes	pencil & wash	250
	Fortune	tempera	450
	Girl from Showboat	dr.	200
	Woman	pen dr.	150
	Two Women	dr.	150
	Dorothy	oil	3500
	Amber	w.c.	275
Kuniyoshi, Yasuo	Plant	dr.	300
	Bowl of Fruit	w.c.	400
Maillol, Aristide	Study of a Nude	chalk dr.	250
	Fir Trees and Sea	w.c.	1800
	Small Point, Me.	"	2000
	Spring	"	1200
	Maine Coast	"	900
Maurer, Alfred	Flowers	"	200
	Portrait	"	200
Merida, Carlos	Le Marche	"	200
Nash, Tom	Woman Hanging Out Clothes	"	60
O'Keeffe, Georgia	New Mexico Landscape	oil	2500
Orozco, Jose	The Subway	"	650
Pascin, Jules	Girls on Beach	w.c.	300
	Port of Havana	"	150
	Spanish Girl	oil	1800
	Lna	dr.	200
	Fiacre D'Havana	w.c.	275
	Picknickers	"	300
	Sketchbook		3500
Picasso, Pablo	Still Life	w.c.& gouache	700
	Nude Figures	dr.	700
Prendergast, Maurice	Campo Victoria Emmanuele Siena	w.c.	750
	Landscape	"	750
	The Waterfall	oil	1500
	The Beach	w.c.	850
	The Festival, Vencie	"	850
	East River	"	1000
	April Snow	"	1200
Redon, Odilon	Nude Seated	colored dr.	600
	Silence	pastel	3500
Renault, Georges	La Route est Longue	w.c.	2000
	Monique	" & oil	2100
Roy, Pierre	Danger on the Stairs	oil	3000
Sarrat, Verge	Assouan	w.c.	150
Shahn, Ben	Little Church	"	75
	Sacco & Venzetti	gouache	125
Sheeler, Charles	Still Life	dr.	800
	Tulips	"	450
	Tiger Lilies	"	250
	Bucks County Barns	oil	2000
	Self Portrait	dr.	800
Signac, Paul	Carnival	w.c.	180
Spencer, Niles	Entrance to the Fort	oil	600

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Mrs. John D. Rockefeller, Jr. 4 February 27, 1956

ARTIST	TITLE	MEDIUM	FAIR MARKET VAL.
Sterne, Maurice	Pueblo Indian	w.c.	200
	Girl Bowling	colored dr.	175
Walkowitz, A.	Hudson River Landscape	w.c.	400
Weber, Max	Apples	oil	50
	Flowers	w.c.	600
	Still Life with Loaf of Bread	oil	1200
	Seated Nude	gouache	150
	Head of Man	"	150
	Still Life	"	150
	The Wrestlers	"	150
	Still Life	"	200
	The Singer	w.c.	200
	Study of Young Woman	"	250
	Head	dr.	600
Zorach, Marguerite	Yasuo Kuniyoshi	"	200
	Country Sociable in New Eng.	w.c.	200
	The Pollander Family	"	200
	A Kitchen Interior	"	200
	An Interior, White Mts.	"	200
	New England Interior	"	200
	Saturday Night	"	200
	Bridge, New England	oil	800
Zorach, William	Fisherman	w.c.	350
	Winter, Maine	"	350

Museum of Modern Art

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February 27, 1955

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I have examined the following pictures carefully and - - -

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February 27, 1955

ARTIST	TITLE	MEDIUM	PRICE
Demuth,Charles	Harley Street	W.C.	700
	In Vaudeville	" & pencil	450
	Flowers	"	550
	At Laura's	"	600
	8 O'Clock(Early Morning)	"	500
	Strolling	"	300
	Corn and Apples	"	900
	Blue Plums	"	2000
	Bathing Beach	"	350
	Stairs	"	1000
Dickinson,Preston	Still Life	" & pastel	1000
	Environs of N. Y.	pencil & pastel	400
	Harlem River	oil	500
	Painting Nude in the Studio	"	700
Eilshemius	Sideshow in Vienna	W.C.	150
Free Karl	Windblown Trees	"	125
	Solo	"	125
Friedman,Arnold	[illegible]	ink	400
Gaudier-Brzeska,Henri	Orchestra des Chaises	color monotype	1100
Gauguin, Paul	Corteau	"	200
Goldthwaite,Anne	La Coupole	oil	500
Grès, Juan	[illegible]	W.C. & pastel	250
Gromaire,Marcel	[illegible]	"	500
Hart, Pop	[illegible]	"	350
	[illegible]	"	250
	[illegible]	color monotype	100
	The Hostess	"	60
	[illegible] for the [illegible]	"	75
	The Corral	color lithe.	500
	Children of [illegible]	W.C.	600
	The [illegible]	"	700
	The [illegible]-go-round	"	700
	[illegible]	"	600
	Lake [illegible] in Morocco	"	500
	The Jury	"	650
	[illegible] Sale	"	450
	Flying Ponies	oil	850
Hartley,Marsden	Juniper Down [illegible]	gouache	90
Hiler, Hilaire	Outer Pigeons	"	75
	Theoule	W.C.	500
Hopkinson,Charles ?	The Church at Delft	"	400
Hopper,Edward	[illegible] Forest	"	400
	Charleston Doorway	"	400
	Barristry of St. John	"	400
	Mrs. Acorn's Parlor	gouache	150
Jacob,Max	Three Figures	W.C.	1000
Kane,John	Homestead	oil	900
Kantor,Morris	Preston Beach	dr.	100
Karfiol,Bernard	Figure	"	100
	Girl	"	125
	Reclining Figure	"	125
	Two Figures Seated	wash dr.	150
	Sketch for pig. (mural)	oil	450
Kopman,Benjamin	Head	"	300
	" Nude	W.C.	75
Krohg,Per	Rain		

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ARTIST	TITLE		MEDIUM		PRICE
Krohg, Per	Portrait of the Artist	x	oil	400	500
Kuhn, Walt	Grapes	o	pencil & wash	175	250
"	Fortune	o	tempera	270	450
"	Girl from Showboat	o	gr.	200	200
"	Woman	o	" pen	90	150
	Two Women		"	140	150
"	Dorothy	x	oil	3000	3500
"	Amber	o	w.c.	190	275
Kuniyoshi, Yasuo	Plant	o	gr.	200	300
	Bowl of Fruit		w.c.	275	400
Maillol, Aristide	Study of a Nude	o	gr. chalk	110	250
Marin, John	Fir Trees and Sea	o	w.c.	90	1800
"	Small Point, Me.	o	"	1200	2000
	Spring		"	750	1200
	Maine Coast		"	500	900
Maurer, Alfred	Flowers		"	125	200
	Portrait		"	100	200
Merida, Carlos	Le Marche		"	150	200
Nash, Tom	Woman Hanging out Clothes		oil	48	60
O'Keeffe, Georgia	Pink Mexico Land cape		"	1800	2500
Orozco, Jose	[illegible]		"	500	650
Pascin, Jules	Girls on Beach	o	w.c.	250	300
	Portrait of Vera	o	"	120	150
	Spanish Girl		oil	1200	1800
	Ina	o	gr.	175	200
	Girl in Red Dress	o	w.c.	375	275
	Flowers	o	"	240	300
Picasso, Pablo	Still Life	o	" & gouache	480	700
	Nude Bather		gr.	600	700
Prendergast, Maurice	Ponte Victoria Lungarno Corsini		w.c.	600	750
	Landscape		"	600	750
	The Waterfall		oil	1200	1500
	[illegible]		w.c.	500	650
	The Rialto, Venice		"	600	850
	East River		"	1000	1000
	April Snow		"	1000	1200
Redon, Odilon	Blue Coated	o	gr. colored	250	600
	Silence	x	pastel	2500	3500
Rouault, Georges	La Route est Longue	x	w.c.	1700	2000
	Monique		oil	1800	2100
Roy, Pierre	Danger on the Stairs		oil	2250	3000
Sarrat, Verge	Assouan	o	w.c.	85	150
Shahn, Ben	Little Church		"	50	75
Sheeler, Charles	Still Life	x	gr.	600	800
	Tulips	o	"	200	450
	Tiger Lillies	o	"	80	250
Signac, Paul	Carnival	o	w.c.	120	180
Spencer, Niles	Entrance to the Fort	x	oil	600	600
Sterne, Maurice	Bali Children		on paper	575	650
	Pueblo Indian	o	w.c.	115	200
	Girl Bowing	o	gr. colored	140	175
Varian, Dorothy	Interior with Stove & Nude		oil	200	300
Walkowitz, A.	Hudson River Landscape	o	w.c.	350	400
"	Isadora Duncan	o	gr. wash	75	100

Sheeler

Buchs Co Barn.

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Mrs. John D. Rockefeller, Jr. -4 February 27, 1935

ARTIST	TITLE	MEDIUM		PRICE
Weber, Max	no Photo Flowers	w.c.	400	[illegible]
	Still Life w. Loaf of Bread	oil	1000	[illegible]
	no Photo Seated Nude	gouache	100	150
	" Head of Man	"	100	150
	" Still Life	"	100	150
	" The Wrestlers	"	100	150
	" Still Life	"	110	200
	" The Singer	w.c.	80	200
	no Photo Study of Young Woman	"	70	250
	Head	dr.	500	600
Zorach, Marguerite	Yasuo Kuniyoshi	"	150	200
	no Photo Country Sociable in N. Engl.	w.c.	100	200
	" The Pollander Family	"	125	200
	" A Kitchen Interior	"	120	200
	" An Interior, White Mts.	"	120	200
	" New England Interior	"	120	200
	" Saturday Night	"	120	200
	" Bridge, New England	oil	350	800
Zorach, William	" Fisherman	w.c.	250	350
	" Winter, Maine	"	250	350

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ARTIST	TITLE	MEDIUM	PRICE
Avery, Milton	Jugglers	water color	100.
Beal, Gifford	Rockport Fishermen	wash	75
	The Battery	water color	300
Chapin, James	Man with the Scythe	" "	150
Demuth, Charles	Blue Plums	" "	2000.
Free, Karl	Sideshow in Vienna	" "	150.
	Windblown Trees	" "	125.
Hart, "Pop"	. The Hostess	col.monotype	100.
	. The Corral	" litho	75
	Suburbs of Fez	water color	500.
Hopkinson, Charles	The Church at Delft	" "	300.
Varian, Dorothy	Interior w/Stove &Nude	oil	300.
Walkowitz, A	Isadora Duncan	wash drawing	100.

. also noted on your list.

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February 27th, 1936

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

I have examined the following pictures carefully and am listing below the fair market values thereof.

ARTIST	TITLE	MEDIUM	FAIR MARKET VALUE
Bellows, George	Under the Elevated	w.c.	700
	Head of Roman	dr	500
Blume, Peter	Museum	"	500
	Obelisk	"	500
	Haros	"	500
	Temosinka	"	500
	Parade	oil	2500
	Study for Parade	"	750
Bonhomme	Le Cloun	w.c.	25
Bonnard, Pierre	Nude Debout	dr.	200
Emil Branchard	Landscape	"	50
Brook, Alexander	Self Portrait	oil	900
	Geo. Biddle Playing Flute	"	1500
	Nude Standing Near Chair	dr.	75
Burchfield, Charles	Rogues Gallery	w.c.	500
	Beech Trees	"	500
	Cattails	"	500
	Winter	"	900
	The City	"	500
	The Willow Tree	"	350
	The First Hepaticas	"	350
Canade, Vincent	Landscape	oil	175
Chagall, Marc	The Clown	w.c.	500
	Adam and Eve	"	100
Charlot, Jean	The Drinker	oil	200
	La Jarana	"	100
	Builder Carrying Stone	"	400
Coleman, Glenn	Angelo's Place	"	850
	Washington Square	w.c.	200
Davis, Stuart	Rue du Main	"	175
	Gasoline Tanks	"	250
	Composition #5	dr.	75
	Composition #3	"	75
	Place des Vosges	oil	650

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MMA

The Downtown Gallery
113 West 13th Street
New York City

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York City

February 27th, 1935.

Dear Mrs. Rockefeller:-

I have examined the following pictures carefully and am listing below their fair market value at date of gift.

ARTIST	TITLE	MEDIUM	VALUE
Hallowell, George	Under the Elevated	Watercolor	$700.
	Head of Woman	Drawing	500.
Kelly, Ellsworth	Museum	Drawing	500.
	Obolisk	Drawing	500.
	Harps	Drawing	500.
	Mimosina	Drawing	500.
	Parade	Oil	2,500.
	Study for Parade	Watercolor	750.
Lhomme	Le Cloun	Watercolor	25.
Lenard, Pierre	Nue Debout	Drawing	200.
Lucchesi, Gail	Landscape	Drawing	50.
Brook, Alexander	Girl Portrait	Oil	900.
	George Biddle Playing Flute	Oil	1,500.
	Nude Standing Near Chair	Drawing	75.
Burchfield, Charles	Rogues Gallery	Watercolor	400.
	Beech Trees	Watercolor	500.
	Cattails	Watercolor	500.
	Winter	Watercolor	900.
	The City	Watercolor	500.
	The Willow Tree	Watercolor	350.
	The First Hepaticas	Watercolor	350.
Canade, Vincent	Landscape	Oil	175.
Chagall, Marc	The Clown	Watercolor	500.
	Adam and Eve	Watercolor	100.
Charlot, Jean	The Drinker	Oil	200.
	La Jarana	Oil	100.
	Builder Carrying Stone	Oil	400.
Coleman, Glenn	Angelo's Place	Oil	850.
	Washington Square	Watercolor	200.
Davis, Stuart	Rue Du Main	Watercolor	175.
	Gasoline Tanks	Watercolor	250.
	Composition #5	Drawing	75.
	Composition #3	Drawing	75.
	Place des Vosges	Oil	650.

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ARTIST	TITLE	MEDIUM	VALUE
Demuth, Charles	Harley Street	Watercolor	$700.
	In Vaudeville	Watercolor & Pencil	450.
	Flowers	Watercolor	550.
	At Laura's	Watercolor	600.
	Eight O'Clock (Early Morning)	Watercolor	500.
	Strolling	Watercolor	300.
	Corn and Apples	Watercolor	900.
	Bathing Beach	Watercolor	350.
	Stairs	Watercolor	1,000.
	Acrobats	Watercolor	600.
	In the Key of Blue	Watercolor	950.
Dickinson, Preston	Still Life	Watercolor & Pastel	1,000.
	Environs of New York	Pencil & Pastel	400.
	Harlem River	Oil	500.
Eilshemius	Standing Nude in the Studio	Oil	700.
Friedman, Arnold	Polo	Watercolor	125.
Gaudier-Brzeska, H.	Nude	Ink	400.
Goldthwaite, Anne	Coiffeur	Watercolor	200.
Gris, Juan	Le Journal	Oil	500.
Gromaire, Marcel	Sports d'Hiver	Watercolor & Pastel	250.
Hart, Pop	Waterfront, Palma, Majorca	Watercolor	500.
	The Hudson	Watercolor	350.
	Tahitian Girl	Watercolor	250.
	~~The Hostess~~	~~Color Monotype~~	~~100.~~
	Sketch for the Hostess	Watercolor	60.
	The Corral	Colored Lithograph	75.
	Fruit Packers	Watercolor	500.
	The Mello Brook, Fox	Watercolor	600.
	The Merry-go-round	Watercolor	700.
	Orchestra at Cockfight	Watercolor	700.
	Landscape in Morocco	Watercolor	600.
	The Jury	Watercolor	500.
	Horse Sale	Watercolor	650.
	Riding Ponies	Watercolor	450.
Hartley, Marsden	Juniper Down Path	Oil	850.
Hiler, Hilaire	Pouter Pigeons	Gouache	90.
	Tacoula	Gouache	75.
Hopper, Edward	Jack Street	Watercolor	500.
	Charleston Doorway	Watercolor	400.
	Baptistry o. St. John	Watercolor	400.
	Mrs. Acorn's Parlor	Watercolor	400.
Jacob, Max	Three Figures	Gouache	150.
Kane, John	Homestead	Watercolor	1,000.
Kantor, Morris	Preston Beach	Oil	900.
Karfiol, Bernard	Figure	Drawing	100.
	Girl	Drawing	100.
	Reclining Figure	Drawing	125.
	Two Figures Seated	Drawing	125.
	Sketch for Painting (Hilda)	Wash Drawing	150.
Kopman, Benjamin	Hodd	Oil	450.
	Ruin	Oil	300.

ARTIST	TITLE	MEDIUM	VALUE
Krohg, Per	Pain	Watercolor	$75.
	Portrait of the Artist	Oil	500.
Kuhn, Walt	Grapes	Pencil & Wash	250.
	Fortune	Tempera	450.
	Girl from Showboat	Drawing	200.
	Woman	Pen Drawing	150.
	Two Women	Drawing	150.
	Dorothy	Oil	3,500.
	Amber	Watercolor	275.
Kuniyoshi, Yasuo	Plant	Drawing	800.
	Bowl of Fruit	Watercolor	400.
Maillol, Aristide	Study of a Nude	Chalk Drawing	250.
Marin, John	Fir Trees and Sea	Watercolor	1,800.
	Small Point, Me.	Watercolor	2,000.
	Spring	Watercolor	1,200.
	Maine Coast	Watercolor	800.
Maurer, Alfred	Flowers	Watercolor	200.
	Portrait	Watercolor	200.
Merida, Carlos	Le Marche	Watercolor	200.
Nash, Tom	Woman Hanging Out Clothes	Oil	70.
O'Keeffee, Georgia	New Mexico Landscape	Oil	2,500.
Orozco, Jose	The Subway	Oil	650.
Pascin, Jules	Girls on Beach	Watercolor	300.
	Port of Havana	Watercolor	170.
	Spanish Girl	Oil	1,800.
	Pina	Drawing	200.
	Fiacre d'Havana	Watercolor	375.
	Picknickers	Watercolor	500.
	Sketchbook		2,500.
Picasso, Pablo	Still Life	Watercolor & Gouache	700.
	Nude Figures	Drawing	700.
Prendergast, Maurice	Campo Victoria Emmanuele Siena	Watercolor	750.
	Landscape	Watercolor	750.
	The Waterfall	Oil	1,500.
	The Beach	Watercolor	850.
	The Festival, Venice	Watercolor	850.
	East River	Watercolor	1,000.
	April Snow	Watercolor	1,200.
Redon, Odilon	Nude Seated	Colored Drawing	600.
	Silence	Pastel	4,500.
Roualt, Georges	La Bouche est Longue	Watercolor	2,000.
	Monique	Oil	2,100.
Roy, Pierre	Dancer on the Stairs	Oil	3,000.
Sarrat, Verge	Ansourn	Watercolor	150.
Shahn, Ben	Little Church	Watercolor	75.
	Sacco & Vanzetti	Watercolor	175.
Sheeler, Charles	Still Life	Drawing	800.
	Tulips	Drawing	450.
	Tiger Lilies	Drawing	250.
	Bucks County Barns	Oil	2,000.
	Self Portrait	Drawing	800.
Signac, Paul	Carnival	Watercolor	180.
Spencer, Niles	Entrance to the Fort	Oil	600.

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ARTIST	TITLE	MEDIUM	VALUE
Sterne, Maurice	Bali Children	Oil on Paper	600.
	Pueblo Indian	Watercolor	200.
	Girl Bowing	Colored Drawing	175.
Walkowitz, A.	Hudson River Landscape	Watercolor	400.
Weber, Max	Flowers	Watercolor	800.
	Still Life with Loaf of Bread	Oil	1,200.
	Seated Nude	Gouache	150.
	Head of Man	Gouache	150.
	Still Life	Gouache	150.
	The Wrestlers	Gouache	150.
	Still Life	Gouache	200.
	The Singer	Watercolor	200.
	Study of Young Woman	Watercolor	250.
	Head	Drawing	600.
Zorach, Marguerite	Yasuo Kuniyoshi	Drawing	200.
	Country Sociable in New England	Watercolor	200.
	The Pollander Family	Watercolor	200.
	A Kitchen Interior	Watercolor	200.
	An Interior, White Mts.	Watercolor	200.
	New England Interior	Watercolor	200.
	Saturday Night	Watercolor	200.
	Bridge, New England	Oil	800.
Zorach, William	Fisherman	Watercolor	350.
	Winter, Maine	Watercolor	350.

Sincerely yours,

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in file

The Downtown Gallery
113 West 15th Street
New York City

February 27th, 1935.

Dear Mrs. Rockefeller:-

I have examined the following pictures carefully and am listing below their fair market value at the date of gift.

ARTIST	TITLE	MEDIUM	VALUE
Awa Tsireh	Two Horses	Watercolor	30.00
Aldrich, William T	Gloucester, Mass	Watercolor	200.00
Archer, Edmund M	Susan	Oil on Canvas	350.00
Ault, George C	Copper Beech Tree	Drawing	75.00
Boal, Gifford	Sea Gulls	Watercolor	300.00
	Arrier Rock Beach	Watercolor	225.00
	Italian Fishermen	Watercolor	100.00
	The Village	Drawing	40.00
Davis, James E	Street Scene-Chartres	Watercolor	75.00
	Lone	Drawing	25.00
Hart, Pop	Dreaming- Beachcomber	Watercolor	250.00
Haven, Ethel	Basket of Green Almonds	Oil	50.00
Kelly, Julia	Winter Squash	Pastel	250.00
Knaths, Karl	Still Life	Oil	550.00
McCouch, Gordon	The Street	Oil	300.00
Moffett, Ross	Potato Planter	Monotype	50.00
Pollet, Joseph	Still Life	Oil	550.00
Goldwodol, Frederic	Two Fishermen	Watercolor	85.00
Varian, Dorothy	Farm in Winter	Oil	200.00
Walkowitz, A	The Marketplace	Watercolor	250.00
Woodruff, Hale	Old Houses	Watercolor	50.00

Sincerely yours,

THE DOWNTOWN GALLERY, INC.

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York City

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65 Evergreen Ave
Hartford, Conn.
February 28. 1935

Director, American Folk Art Gallery
New York City, New York.

Dear Sir.-

About three years ago my attention was called to the fact that two pictures by Joseph Stock were in an exhibition of early American art in your gallery. At the time the newspaper account said that little was known of the artist's life.

Mr Cahill was interested in the work of the artist, who was my great uncle, and came to my home to see some portraits in my possession.

At that time he asked me if I would be willing to sell them and

gave me his opinion as to their value. but I did not wish to part with them then. Now, however, my husband having died I have moved into a small apartment where I have no place for them and am willing to sell them. It seems a pity to have them packed away out of sight.

I have lost Mr. Cahill's address but if you have it and care to communicate with him I am sure he will remember having seen my pictures and will confirm what I am writing you.

I am writing simply to let you know about the pictures and if you are interested in the opportunity to purchase any of them I shall be glad to have you communicate with me.

I have five pictures. Two are of children, two of adults (my grandfather and grandmother) and a small portrait of the artist himself painted as he sat before a mirror.

I also have the artist's journal giving the complete story of his early life and a list of his paintings to within a short time of his death.

At present the journal and some of the pictures are loaned to our art gallery here in Hartford.

As the journal gives the dates of the pictures painted we can tell exactly how old they are. They were all painted before 1855.

Yours sincerely
Lucy Stock Chapin
(Mrs. G. W.)

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February 28, 1935

Mr. G. H. Edgell, Director
Museum of Fine Arts
Boston, Mass.

Dear Mr. Edgell:

I am glad that you have a photograph of Sheeler's "View of New York. Even in black and white reproduction, the power, the magnificent design, the clear cut vision and the American machine age spirit are strongly evident. Of course the color element is equally important but since you saw the original painting, the photograph is adequate.

Under separate cover, I am sending you a copy of Creative Art in which an excellent analysis of Sheeler's work appears. Mr. Brace, who knows Sheeler only through his work, understands the spirit of the artists exceedingly well and I think sets it down very clearly in his statement. While I am sure that you will not have occasion to refer to this article yourself, it may help considerably with the trustees.

Confirming my special offer to you, the price for the Boston Museum of Fine Arts is $2200, reduced from $3000 and formerly $3500. $2200 is the "irreducible minimum". Furthermore, the artist and the gallery will sign an agreement to the effect that if at any time within five years, Mr. Sheeler produces a painting which for some reason or other you may prefer to the "View of New York" you will have the first option on it and may have the privilege of exchanging it with full credit for the earlier canvas.

All these inducements are offered for the reasons I mentioned to you during your visit. Such acquisitions in museums will raise the standard throughout the country. Also, we want to do everything to encourage immediate sales so that the artists may continue producing the best works of art and so that the general psychology in American museums changes in the direction of native art.

As the copy of Creative Art is the only one we have, we should appreciate your returning it to us when you have no further use for it.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 28, 1935

Mrs. John D. Rockefeller, Jr.
10 West 54th Street
New York, N. Y.

Dear Mrs. Rockefeller:

On the following I did not give any valuation as I am not sufficiently familiar with the present prices.

	ARTIST	TITLE	
1575	Cross, Henri	Clairière en Provence	nc
300	Derain, Andre	La Dance Abandonne	nc
450	Dix, Otto	Child with a Doll	nc
1750	Dubois, Guy Pene	Americans in Paris	nc
700	Heckel, Erich	Lake Constance	nc
500		Landscape	nc
700	Kandinsky, Vassily	Abstraction	nc
300	Klee, Paul	Slavery	
50	Marc, Franz	Horses and Riders	Wcut
275	Marquet, Albert	Le Jetee	nc
75	Maserael	Forest	wd.
750	Matisse, Henri	Girl in Feathered Hat	d
400		Seated Nude	d
150	Mauny, Jacques	Im Port	nc
35		Picasso	nc
35		The Louvre and the Artist	
400	Modigliani, Amedeo	Head of Man with Hat	d
750		Nude Woman Seated	d
750	Rivera, Diego	Sketch for Mural	d
1700	Rouault, Georges	Man with Spectacles	nc
166	Steer, P. Wilson	Sandwich Bay	

Several of the items above were not in the house and I thought it best not to guess at the prices.

Sincerely yours,

Director

Edith Gregor Halpert
nrc

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February 28, 1935

Mr. Nelson Rockefeller
RCA Building
Rock feller Plaza
New York, N. Y.

Dear Mr. Rockefeller:

We are going in for a big press campaign to help the present situation and on March 11th we are going an exhibition of the finest paintings produced by our artists during 1934. However, since it does not work out satisfactorily to combine paintings and sculpture in a one room show, the sculptors will once again be neglected.

We are still working on the Gorach "Mother and Child" in the hope that the Metropolitan Museum will make the acquisition but we have to continue being patient until the psychological moment occurs. In the meantime, we do want to make it possible for Gorach to continue working with some peace of mind.

For quite some time you have consistently admired Gorach's "Setting Hen" which is unquestionably one of his finest examples in direct carving. It is unique (he has made no casts of it, and an outstanding work in sculpture. Mrs. Rockefeller, during her recent visit, also admired the Hen and I am therefore pressing the matter somewhat at this moment. The price of it was $1500 but we are reducing it to $1200 as a special inducement. We shall also extend to you the special privilege we plan to offer to the Metropolitan of giving you a guarantee signed by the gallery and by the artist to the effect that you will have the privilege of exchanging the "Setting Hen" for any other sculpture produced by the artist within the next five years which may at that time have a greater appeal for you, giving you full credit for the "Setting Hen".

I shall be most grateful if you will consider the purchase at this time. This gesture on your part will not only bring to your home another very fine American sculpture but will also lend impetus to our present movement of American art for Americans.

May I hear from you.

Sincerely yours,